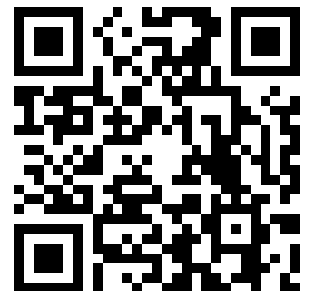

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THE TAILOR & CUTTER CUTTING ACADEMY. AND INSTITUTE OF BRITISH TAILORING.



The above is a reduced fac-simile of the Diploma for Cutting now being awarded after examination to successful students.
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. . . THE . . .
CUTTERS' PRACTICAL GUIDE
TO CUTTING EVERY KIND OF GARMENT
MADE BY TAILORS,
IN . A . SERIES . OF . PARTS.

Part One:
Boys' and Youths' Garments,
Girls' Costumes, Jackets, Riding Trains,
Etc., Etc.

BY W. D. F. VINCENT.
EDITOR OF THE "TAILOR AND CUTTER."

Printed and Published by The John Williamson Company Limited,
at The "Tailor and Cutter" Office, 42, Gerrard Street, London, W.

Publisher's Preface.



THE confidence with which this work was first introduced has been well justified by the result—several large editions having been disposed of. Very rarely, if ever, has a work so comprehensive been published in connection with the Art of Cutting. For though nominally a Work on Juvenile Cutting, it embraces very nearly every garment usually made for Boys', Youths', and Young Ladies', and many other garments, all worked out by a system, which has now become well nigh universally popular, a special feature of the work being its beautifully engraved illustrations and diagrams. We have had very many indications that the work is highly appreciated by all who have procured it, and many testimonials might be recorded, if that were necessary, to show its helpfulness and reliability. This edition has been carefully revised and enlarged. A large number of new diagrams being added, as well as numerous figures illustrating new and popular styles. With such a work in their possession, neither the inexperienced student or the cutter in full practice, should feel any difficulty in producing any of the garments treated and illustrated in this work.

THE JOHN WILLIAMSON COMPANY LIMITED,

Author's Preface.



IT is with a large degree of pleasure I look upon this, the first part of "The Cutters' Practical Guide to the Cutting and Making every kind of Garment," as, whilst, I have done my very utmost to make it as complete as possible, so as 'o be of the greatest service to the cutter in daily practice, the publishers have brought it out in a style and finish which not only maintains their reputation, but excels, I think, any previous effort.

It has been my aim to place before my fellow craftsmen, illustrations, diagrams, and descriptive letterpress of current styles, with the safest and best systems (according to my judgement) of the present day for producing them. In doing so I have had very material help from some of the best specialist cutters in London; so that the special garments introduced in this work must be of great service to the cutter, as these give more trouble than the every-day class of orders.

It will be noticed that I have made a few alterations in some of the Systems, these have been made with the view to simplify, and if possible make it plainer, and thus, in my opinion, improve it, although the principles are the same in the former editions. Thus, it will be seen, my endeavour has been to produce a work of real utility, one which would be a genuine help to the cutter amidst the worries of a peculiar and trying profession. In doing so I have left controversial subjects almost, if not entirely, out of the work.

If in this I have succeeded, and so placed the means of self-help within the reach of many, who, struggling amidst doubt and anxiety, are all the more eagerly seeking for light in the study of their profession, I shall be amply rewarded.

THE AUTHOR.

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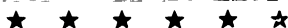
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THE CUTTER'S PRACTICAL GUIDE

TO THE

CUTTING AND MAKING ALL KINDS OF

JUVENILE = GARMENTS.



INTRODUCTION.

The province of the tailor's business is an ever widening one. Ladies have added their names to the list of his patrons, gentlemen have always come to him for their clothes, and gradually the children are becoming more and more his customers.

The old plan of making the childrens' garments from the parents' casts off is rapidly dying out, thanks to cheap cloth and the aid of the sewing machine, and the demand for new styles and suitable designs is continually on the increase.

It is not necessary, therefore, that we should offer any apology for the publication of a book dealing with this subject, especially as a former work we prepared on this subject has run through three editions and has provided a considerable portion of the present volume.

This work differs from its predecessors by being devoted more exclusively to the subject of Juvenile Clothing. Many the diagrams and illustrations are prepared specially for this work, and a large portion of the descriptive letterpress is also printed for the first time.

We intend, first of all, offering a few remarks on the form and growth of the child in his earlier years, and then describe how to cut every garment he may require from his shirt to his overcoat.

As we reflect on this subject, the conviction is more and more forced upon us, that in the past this branch of the trade has been left too much in the hands of the ready-made clothier, and it is a pity that more have not followed the example of Swears and Wells, Samuel Brothers, and others, who make a speciality of tailoring for children.

There are a large number of ladies and gentlemen who would gladly pay a reasonable price for a good article, especially if they could have their own ideas infused such as could be done by any tailor.

The tendency of recent years has been in the direction of plainer garments, braiding and fantastic trimmings which could only be done by the expert now find very little favour.

The scope of the juvenile tailor lies more in the direction of medium and better class goods rather than in the attempt to supply the cheap articles to be obtained at many of the clothing shops.

It is not to be inferred, however, that fancy prices can be paid for making. The juvenile tailor will probably have to avail himself of the help of the machine, the work of female hands, and all the advantages that may be gained from the subdivision method of making up.

A visit to the London thoroughfares about Christmas time, will reveal the unlimited scope offered by this branch of the trade. The styles shown in the windows are of the most fantastic character. Silks and satins, velvets and laces, cloth and linen, are all used to make up garments representative of the styles of the present or some bygone age, or else the fashion worn in some foreign country has been selected, and the resultant garments are of a very varied character.

Truly, the Cutter in the Juvenile Department has a wide field to exercise his skill in, the scope in both material and cut being practically unlimited.

It is therefore natural that a work on this subject should be called for, and in writing, or rather revising, and enlarging this work, we have endeavoured to deal with those classes of garments which are mostly worn by the middle and upper class children, those being the classes for whom we think it is most likely our readers will have to cater.

The information to be found in these pages is the outcome of practical experience, supplemented by much that has been gleaned from the experience of experts who have kindly supplied us with many useful hints on this important subject.

As this book not only forms a complete volume in itself, but also serves as the first part of the "C.P.G." complete, we commence it with a chapter on Anatomy.

Chapter 1.—Anatomy.

Whatever opinion may be held on the desirability of a thorough knowledge of anatomy, we think most tailors will be found ready to acknowledge the advantage a knowledge of proportions, the laws of growth and development, together with the movements of the limbs, must be to a cutter. Such knowledge will supply him with a foundation to work upon, which must ever be invaluable.

It is not our intention to describe the formation of the skeleton in detail, but rather to point out such truths as will be of service to us as tailors, and foremost amongst these comes the fact that there are certain portions of the skeleton or framework which always remain near the surface; that is, in a thin man the bones may be felt very plainly at these places, and, no matter how fat the person may become, these particular parts are still only covered by a comparatively thin portion of skin, as compared with the other parts of the body. These parts are marked with a cross on Figures 1 and 2. They are as follows:—1. The shoulder joint, where the top of arm bone, collar bone and shoulder blade meet; 2. Each side of the elbow; Each side of the wrist; 4. The spine, from top to bottom; 5. The hip bone; 6. The top of thigh bone, or hip joint; 7. The joint of knee; 8. The knee cap; 9. The shin bone, and others which are not necessary for the tailor to deal with. These will prove of great interest to the student, showing him that whatever the size of the individual these parts remain the same, and that when one part of the body is not in proportion to the other part, the allowance must not be made at those parts where the bones come so near the surface as in the other instances, and consequently form the best starting points on which to base a system.

The inner dotted lines on these figures show the amount of muscle, in addition to which, there is a thin layer of fat as well as the skin. Next there are one or two points worthy of our attention and study in

The Joints and their Movements.

As a knowledge of their actions enables us to know the possible from the impossible. A joint is formed by the junction of two bones, the extremities of which are perfectly adapted to each other, and every perfect joint consists of five parts, each of which has its function to perform. It is not our intention to treat with each part separately, as such would be beyond the application of anatomy to tailoring, but when we have to deal with the various kinds of joints, we have a subject which is of great interest to the tailor. There are

Three kinds of perfect joints.

The gliding joints which twist upon each other; they are composed of small, square bones, forming arches, the simplest form of which is found in eels and snakes; they are found in the backbone, the arch of the foot and the wrist. The next is the hinge, or swing joint, which moves to and fro, but has no side movement. the simplest illustration of this is the hinge of a door which moves only two ways, to and fro, swinging; these are usually the second and third joints of each member, thus, the second and third joints of the leg would be the knee and ankle; the second of the arm is the elbow; the second and third knuckles of the fingers and toes. If, for the sake of illustration, you try the second joint of the finger, you will find it can only bend backwards and forwards; there is no sideways bend from the knuckle; all movements of that kind must come from the first joint, which leads us to the third kind of joint, viz., the ball and socket, or universal joint, which permits of great freedom of movement, in fact moving all ways. They are mostly found at the commencement of a member, as at the shoulder, which is the freest of all joints; the hip joint, which is slightly limited or restricted in some of its movements; the wrist, which is a complication of the ball and socket and gliding joints; the knuckles at the roots of the fingers, which enable the fingers to spread out; the roots of the toes, &c. If the reader will experiment with the various members of his own body he will readily fix this in his memory. As an illustration of the use of a knowledge of the movements of the various joints, we may take that of a figure on horseback; it is a common belief that the knee bends inwards, so as to cling to the horse, hence many systems have the centre line shifted 1, 1½ or 2 inches further from the front of fly line to produce this style of trousers. Now, a knowledge such as we are treating of shows such a movement to be impossible; the outward movement, to allow of the horse being between the legs, comes from the hip joint, which is of the ball and socket kind, whilst the only movement the knee is capable of is the same as an ordinary hinge; hence, it will be seen the correct way to open the legs of a pair of trousers to make them follow the figure is to alter the angle at which the legs join the body, still letting the centre line start from the same spot. By this method the legs are kept straight, and the feet are made much more open than the knees, which has been proved by practical experience to be correct. Next we direct attention to the

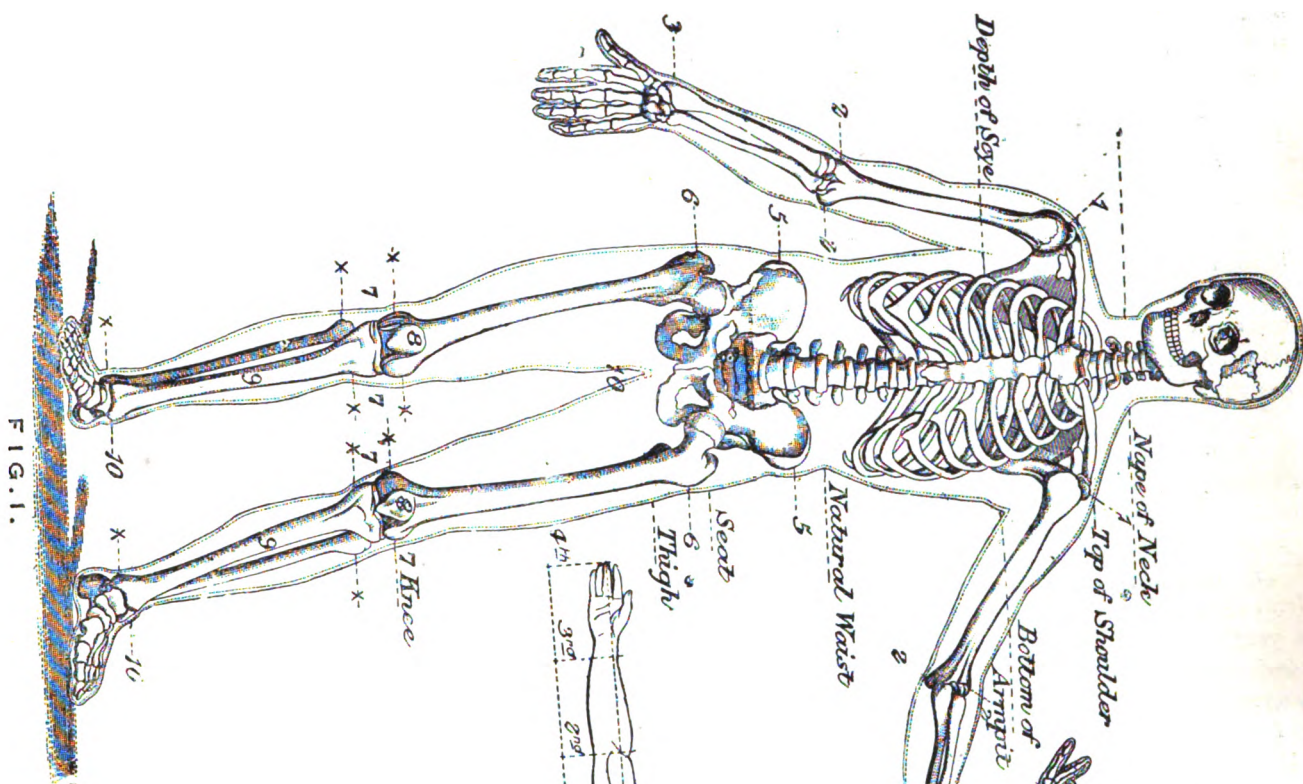


FIG. 1.

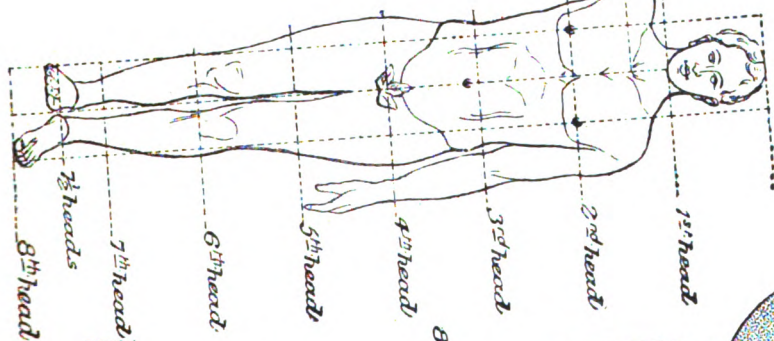


FIG. 2A.

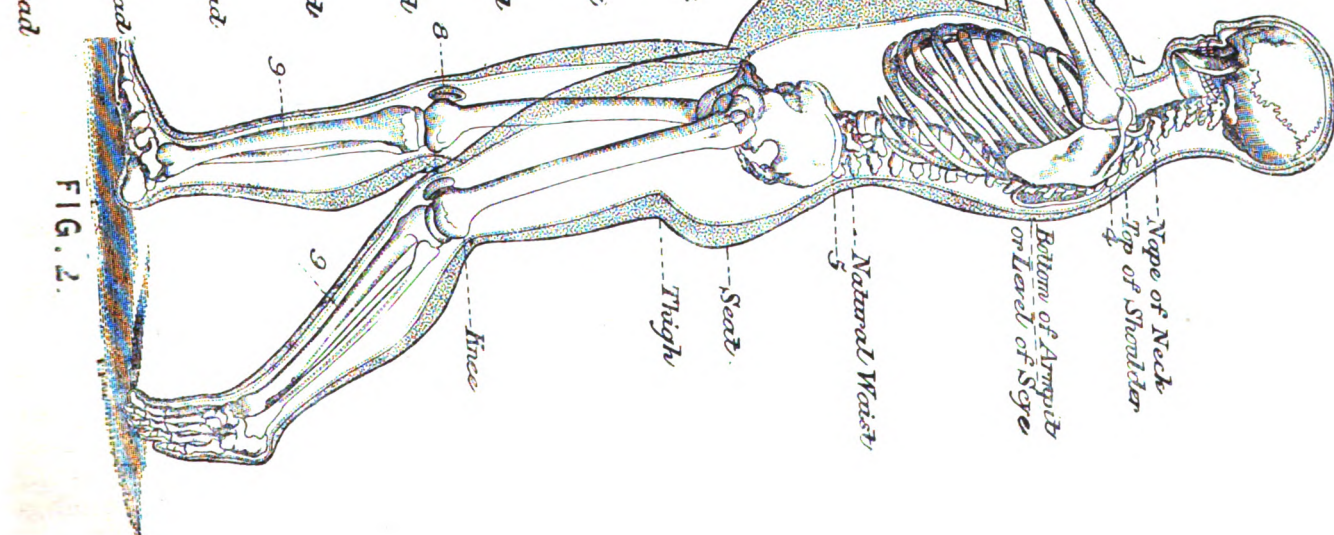


FIG. 2.

Development of Growth.

Great diversity of opinion has always existed in regard to what is the most perfect proportion of the human figure, especially in the young form. The ancients held a variety of opinions, and while some laid out the figure in eight heads, or what was called the "Heroic Standard," others used so many lengths of the face or other parts.

Among architects, painters, and those who aim to produce a pleasing effect, the full grown figure is divided into eight heads; but this by no means holds good in every case, even in the full grown, and it is not uncommon to find the first two-thirds of the figure to agree exactly with the highest ideal of proportion, while, as many cutters know, the parts, especially from the knee down, is too short, showing that—at least the modern form—has departed from the old ideal standard.

To make a rule of gradual increase from the child up to the full grown, is utterly impossible; it requires but little reflection to be convinced of this, and the only rational thing to do, is to divide the growth into harmonious stages or types.

It is estimated that from one to five years of age the human form increases in height, very near an approximate of $2\frac{1}{2}$ ins. a year. Between the fifth and thirteenth years, we may consider this increase to average 2 inches each year, and between thirteenth and fifteenth, again $2\frac{1}{2}$ inches; and thence to full growth $1\frac{1}{2}$ inches a year.

If we accept the annual growth to reach 2 inches, we have a maximum height on full grown estate of 72 inches.

The relative proportions of a child in the process of development are different from that of a grown person, and the measurement will give us altogether a different result. To accept the proportion of eight heads, however alluring it may appear, would not only result in making a small man of a boy, but would be contrary to common sense and good taste.

The First Stage of Life.

Is understood as extending to the sixteenth year, and it is with this we have to do in this book. This stage we may divide into two more divisions, viz., 1 to 6 years of age, and 6 to 16. The first of these comprises three stages or types. First, the period of babyhood, from birth to one year; second ending at the third year, when the tailor may take the child in hand, and third extending to the sixth year.

The second division has two stages. The first of these commences with the sixth year and ends with the twelfth, the second begins at the twelfth and ends with the development of puberty—from the fifteenth to the sixteenth year.

These several stages mark the growing as being of a different build from the full grown, both as regards size and proportion.

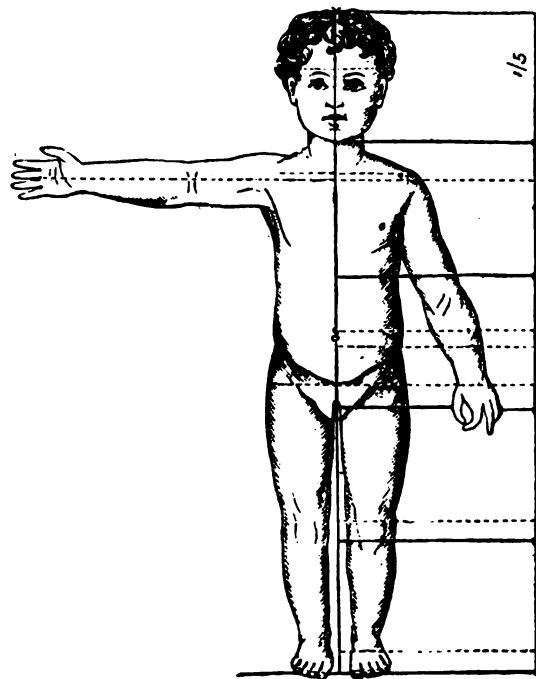
To show how little reliance can be placed upon the eight heads theory, we have only to state that in the young body of a child at, say, the age of three, the head forms the one-fifth instead of the one-eighth of the height, and all other parts are wider in proportion to the length.

The accompanying figure will more clearly show this. It will be found that the navel is exactly in the middle of the figure, while in the full grown one, half the height would be at the pubic organs.

To get an idea of the size, it may be observed that the length of the head of our illustrative figure is one-fifth of the total height, and that the height of the figure from the neck to the feet has its centre in the crutch, showing the lower part to be considerably shorter than the upper.

Without having recourse to any measurement, we can perceive that certain parts, like the head, are large in excess as compared to the full grown form. To arrive at a clearer idea of the sizes of young forms, we give the following table of ages and heights, and ages and breasts.

Age	2	3	4	5	6	7	8	9	10	11	12
Height	35	37 $\frac{1}{2}$	40	42	44	46	48	50	52	54	56
Rate of increase	$2\frac{1}{2}$ inches					2 inches					



Size.

Breast	20	21	22	22 $\frac{1}{2}$	23	23 $\frac{1}{2}$	24	24 $\frac{1}{2}$	25 $\frac{1}{2}$	26 $\frac{1}{2}$	27 $\frac{1}{2}$
Age	2	3	4	5	6	7	8	9	10	11	12

It will be seen that the height from two to four years of age increases at the rate of $2\frac{1}{2}$ a year, and from four to twelve 2 inches a year. The increase in breast measure from two to four is 1 inch per year, and from four to nine, $\frac{1}{2}$ inch per year, after which it increases at the rate of one inch per annum.

Shakespeare describes the life of humanity as consisting of seven stages, "at first the puking infant, and then the school boy with ratchell on his arm," &c. Whilst most first-class authorities state that the human figure undergoes changes every 7 years.

Everyone must admit that there are four stages of growth between birth and maturity, viz., Babyhood, Childhood, Youth, or Teens, and Manhood.

In childhood, we find the figure may be described as erect, large-shouldered, short-necked, short-limbed and corpulent. In youth, we find the figure tall, thin and long, often having a tendency to stoop, the chest is undeveloped, and consequently the shoulders are large in relation to the chest.

It must, however, be recognised that environment has much to do with the development of the figure; and consequently we find great diversity in shape even in children; and, as the tailor has to produce satisfactory fitting garments for all and sundry, it will be well for him to recognise this fact, so that he may be on the alert for disproportion.

It is always desirable for him to have a thorough knowledge of ideal forms, so that he may make his customers as nearly of that form as possible: but it will always be well to bear in mind that in cutting for youths and juveniles, he has to drape rather than fit, it being a recognised rule that sufficient ease must be imparted to allow for growing, without making the garment appear clumsy or awkward.

Chapter II.

Taking the Measures.

The taking of the measures is a subject that demands a careful study, for that lies at the basis of all systems.

The methods now in use may be divided into three classes: 1. Breast measures; 2. Shoulder measures; 3. Direct measures. The first of these fails to give any indication of varying proportions between the chest and shoulders, or to reveal in any way, variations in attitude. The second fails in grouping too many sections in one measure, and so we have only the third to provide us with what is wanted. Happily, it is sufficient for all cases, and, whilst the others may prove useful under certain circumstances, there can be no doubt they are inferior to the direct measure method, which not only accurately indicates the sizes of each part, but also records the attitude, the position and size of the scye, the slope of the shoulder, and other important features of the shape of the figure, and is, therefore, the method for the cutter who wishes to succeed.

It is equally suitable for the juvenile cutter as the cutter for adults. Indeed, there is no class of trade that it does not prove a success in, and for that very reason we take it as the basis of the system described in the following pages.

The observation of experts is that the children of the upper classes comport themselves very differently to other children, their attitude and pose being of quite a distinct character, and here again we find another argument in favour of Direct Measures.

The Measures

Should always be taken carefully and methodically, for however good a system may be, if the measures are not taken correctly it is a moral impossibility for the garments cut by them to fit, so that too much care cannot be taken in this direction. It should always be borne in mind that most parents desire their children's garments to fit them easily, yet, at the same time, to hang gracefully, and it has always been our custom to find out at the time of measuring the degree of ease desired; it being comparatively easy at this stage to gather your customer's views in this direction, which often vary considerably. The measures we advise to be taken are as follows:

FOR JACKETS

1. The depth of scye at back, which may be obtained as follows: Place the tape over the shoulders, saddle fashion, down in front of both arms, and back under the arms close up to the armpits till they meet in the centre of back, as shown on figures 3 and 4, at which point make a mark with a piece of pipe clay, as at B, figure 4, care being taken to see that the tape, in crossing the back, runs neither up nor down, keeping it as nearly as possible level, taking the floor as a guide: measure to be taken from A to B.

2. Length of collar seam to natural waist, A B C.

3. Length of collar seam to full length desired, A to D.

4. Width across back E M F, with the arm resting at the side, as if taken with the arm raised, it makes the back too wide. Now lift the arm up, carry it well forward, and give it a decided bend at the elbow, after which continue the measure on from

5. Centre of back to elbow, E to G,

6. Centre of back to hand, E to H.

7. Now take the width across chest from the front of right scye to front of left scye, I to J.

8. Length of front shoulder, from collar seam at back to bottom of scye in front, which may be easily obtained by placing the finger under the arm, from A to L.

9. From mark made at depth of scye at B, over the shoulder at M, and down in front of arm to the level of scye in front at L. This is the over shoulder measure.

10. Size of chest taken in harmony with ease desired, round N O.

11. Size of waist taken in the same manner, P Q.

12. Size of seat taken in the same manner.

Measures 10 and 11 should be taken *over the vest only* for all kinds of garments, variations being easily made for different styles.

FOR VESTS.

13. Length from nape of neck to opening required (not to the top button).

14. Continued on to full length, and where no jacket is ordered it will be necessary to take the sizes of chest, waist, and the four direct measures 1, 7, 8, 9, those published in the scale, may be used when the customer is fairly proportionate.

FOR TROUSERS.

15. The full length of side.
16. „ „ „ leg.
17. The size of waist.
18. „ „ „ seat.
19. „ „ „ thigh, (tight,) both dress and undress sides.
20. „ „ „ knee, fashion width.
21. „ „ „ bottom.

FOR BREECHES.

22. The length of side, from top to knee.
23. „ „ „ to knee from crutch.
24. „ „ „ „ small „ „
25. „ „ „ „ calf bottom, &c., from crutch.
26. Size of waist.
27. „ „ „ seat.
28. „ „ „ thigh, (tight), dress and undress sides.
29. „ „ „ knee.
30. „ „ „ small.
31. „ „ „ calf and bottom.

FOR SHIRT.

32. Size of neck.
33. „ „ „ chest.
34. „ „ „ waist.
35. Length of sleeve.
36. „ „ „ body required.

When they will probably stand in the order book as follows : every detail likely to be of service to you being obtained from the customer at the time of measuring, and entered in the order book :—

S.B. Lounge, 2 x flaps, ticket flaps, 1 out b. left, 1 in b. right, 7, 15, 23, $5\frac{3}{4}$, 17, $27\frac{1}{2}$, $6\frac{3}{4}$, 11, $14\frac{3}{4}$, 30, 27, 31.

Step collar Vest, W.P., guard hole 2 and 3, 9, and 21.

F.F., side pockets.

37, 27, 26, 31, 18, $19\frac{1}{2}$, 16, 16.

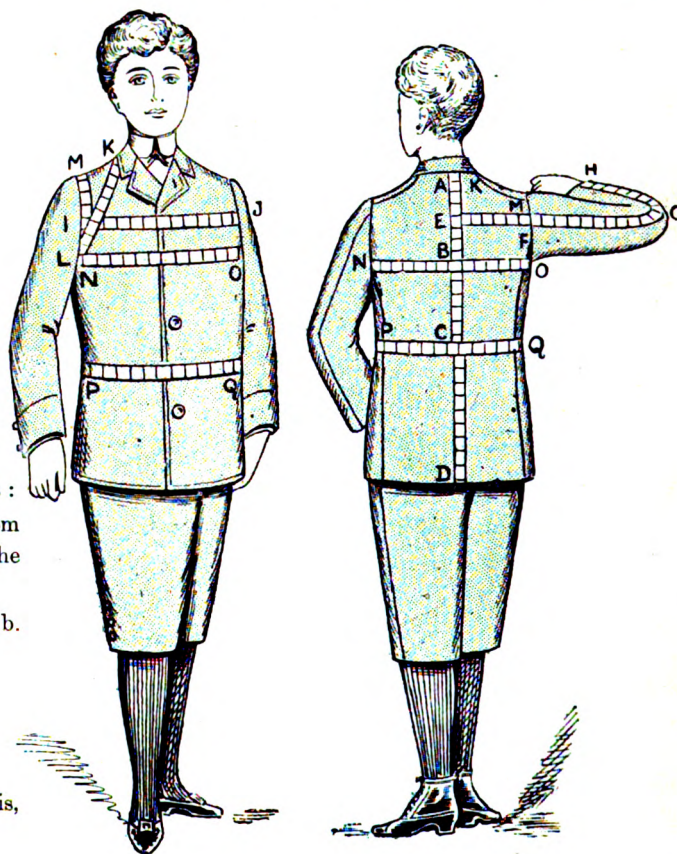
Breeches, F.F., x pockets, seat strapped, and lined chamois, 22, 12, 14, $16\frac{1}{2}$, 26, 31, 18, $19\frac{1}{2}$, $11\frac{1}{2}$, 10, $11\frac{1}{2}$.

Shirt.— $13\frac{1}{2}$, 30, 27, $27\frac{1}{2}$, 31.

As will be seen these measures are the same as those usually taken with the addition of Nos. 1, 7, 8 and 9, which comes under the heading of DIRECT MEASURES, and despite the idea that many people have of being unable to take these correctly, we fail to see the difficulty, as the way suggested is at once both simple and effective, and as the best of systems will produce but poor results in the hands of indifferent workmen, this will prove no exception with them ; but in the hands of an intelligent tailor we are positive of the success of the method, far beyond any plain and simple breast measure plan. The purposes for which these extra measures are taken are as follows :—Nos. 1 and 8, find the depth of scye and fix the balance in accordance with the requirements

of the figure ; No. 7 is to locate the scye in its proper position in relation to the front and back, and No. 9 is used to ascertain the height of shoulder, or what is perhaps better known as the shoulder slope. Every one of these measures can be applied direct to the draught, and as they are taken over the garment it will *not* be necessary to allow anything for seams.

In such garments as fasten up to the neck it may be advisable to supplement these measures with the size of neck and the height of front, which may be fixed as follows :—Place the tape at collar seam behind and measure down the front to any point fancy may dictate, say 12, and having noted this quantity keep the tape fixed at this latter point



12, release it from the back, and bring the tape up to the front of neck which measures applied direct will effectually find the height of neck in front. Having thus carefully considered the various measures and the qualities possessed by each, we will pass on to give the proportion they usually bear to the breast measure in a person whose height agrees with, and is in general proportion to, his chest measure.

In the majority of figures these four measures bear a RELATION TO THE BREAST measure as follows :—

The depth of scye, one-sixth plus 3 inches.

The front shoulder, $3\frac{1}{2}$ inches more than one-fourth.

The cross chest, 1 inch less than one-fourth.

And the over shoulder, 5 inches more than one-third.

Another Way of Proving these

Is to take $\frac{1}{3}$ breast and $\frac{1}{6}$ natural waist for the scye depth, the front shoulder at this quantity plus one-twelfth breast and $\frac{1}{2}$ an inch, the over shoulder by adding these two together and deducting $1\frac{1}{2}$ times the shoulder slope previously fixed by $\frac{1}{6}$ of the natural waist, and the across chest measure in the same way as above; for example, a 36 breast with natural waist at 18 and scye at 18 would be as follows: $\frac{1}{3}$ scye and $\frac{1}{6}$ natural waist equal 9, this quantity plus one-twelfth breast and $\frac{1}{2}$ in., $12\frac{1}{2}$. These two added together

That this scale will be useful we have no doubt, and by working from it much better results can be obtained than by any divisions of the breast measure, for it is based on the dictates of experience.

Having considered the various preliminaries we proceed to describe the various systems, and we begin with those which more generally come within the province of the Hosier or shirt maker; but as they form an important feature of male clothing, we think they should be given a place in this book.

We do not think we could begin on any more appropriate garment than

Chest.	Waist.	Seat.	Sycs Depth.	Nat. Waist.	Across Back.	Sleeve.	Cross Chest.	Front Shoulder	Over Shoulder.	Length of Vest.	Leg.	Height.	Age.
												ft. ins.	
21	22	22	$5\frac{1}{2}$	$9\frac{1}{2}$	$4\frac{1}{2}$	16	$4\frac{1}{2}$	$8\frac{3}{4}$	$11\frac{3}{8}$	15	$13\frac{1}{2}$	3	$2\frac{1}{2}$
22	23	23	$5\frac{3}{4}$	$10\frac{1}{4}$	$4\frac{3}{4}$	$17\frac{1}{2}$	$4\frac{3}{4}$	9	$11\frac{1}{4}$	$15\frac{5}{8}$	15	3 3	3
23	$23\frac{1}{2}$	24	6	11	5	18	5	$9\frac{1}{4}$	$12\frac{1}{4}$	$16\frac{1}{4}$	$16\frac{1}{2}$	3 6	$3\frac{1}{2}$
24	24	25	$6\frac{1}{4}$	$11\frac{3}{4}$	$5\frac{1}{8}$	$19\frac{1}{2}$	$5\frac{1}{4}$	$9\frac{1}{2}$	$12\frac{3}{4}$	17	18	3 9	4
25	$24\frac{1}{2}$	26	$6\frac{1}{2}$	$12\frac{1}{2}$	$5\frac{3}{8}$	21	$5\frac{1}{2}$	$9\frac{3}{4}$	$13\frac{1}{4}$	$17\frac{1}{2}$	$19\frac{1}{2}$	4	5
26	25	27	$6\frac{3}{4}$	13	$5\frac{1}{2}$	$22\frac{1}{2}$	$5\frac{3}{4}$	10	$13\frac{5}{8}$	$18\frac{1}{4}$	21	4 3	6
27	$25\frac{1}{2}$	28	7	$13\frac{1}{2}$	$5\frac{3}{4}$	$23\frac{3}{4}$	6	$10\frac{1}{4}$	14	19	$22\frac{1}{2}$	4 5	8
28	26	29	$7\frac{1}{4}$	14	$5\frac{7}{8}$	25	$6\frac{1}{4}$	$10\frac{1}{2}$	$14\frac{1}{4}$	$19\frac{1}{2}$	24	4 7	10
29	$26\frac{1}{2}$	30	$7\frac{1}{2}$	$14\frac{1}{2}$	6	$26\frac{1}{4}$	$6\frac{1}{2}$	$10\frac{3}{4}$	$14\frac{1}{2}$	$20\frac{1}{4}$	$25\frac{1}{2}$	4 9	11
30	27	31	$7\frac{3}{4}$	15	$6\frac{1}{8}$	$27\frac{1}{2}$	$6\frac{3}{4}$	11	$14\frac{3}{4}$	21	27	4 11	12
31	$27\frac{1}{2}$	32	8	$15\frac{1}{2}$	$6\frac{3}{8}$	$28\frac{1}{2}$	7	$11\frac{1}{4}$	$15\frac{1}{8}$	$21\frac{3}{4}$	$28\frac{1}{2}$	5 1	$13\frac{1}{2}$
32	28	33	$8\frac{1}{4}$	16	$6\frac{1}{2}$	$29\frac{1}{2}$	$7\frac{1}{8}$	$11\frac{1}{2}$	$15\frac{1}{2}$	$22\frac{1}{2}$	30	5 3	15
33	29	34	$8\frac{1}{2}$	16	$6\frac{3}{4}$	30	$7\frac{1}{4}$	$11\frac{3}{4}$	$15\frac{7}{8}$	23	$30\frac{3}{4}$	5 5	$16\frac{1}{2}$
34	30	35	$8\frac{5}{8}$	$16\frac{1}{2}$	$6\frac{7}{8}$	31	$7\frac{5}{8}$	12	$16\frac{1}{4}$	$23\frac{1}{2}$	$31\frac{1}{2}$	5 7	18
35	31	36	$8\frac{7}{8}$	$16\frac{3}{4}$	7	$31\frac{1}{2}$	$7\frac{3}{4}$	$12\frac{1}{4}$	$16\frac{5}{8}$	24	32	5 $7\frac{1}{2}$	19
36	32	37	9	17	$7\frac{1}{4}$	32	8	$12\frac{1}{2}$	17	$24\frac{1}{2}$	$32\frac{1}{2}$	5 8	20

Scale of Juvenile Measures.

equal $21\frac{1}{2}$ less $1\frac{1}{2}$ times shoulder slope $4\frac{1}{2}$ equal 17, across chest 1 inch less than $\frac{1}{4}$ equal 8, so that these four measures can be calculated in this manner if no opportunity occurs for measuring, and the scale is not at hand. In such a case, however, it is better to have a set of block patterns to use from, drafted out to the measures in this scale which will be found quite reliable and better than calculated divisions of the breast, as it is a generally recognised fact that various breast measures have different characteristics, each of which has been specially treated of in this scale.

The Shirt. Diagram 1. Plate 1.

Begin by drawing line 0, 36, and mark off the length desired. Make 0 to $2\frac{1}{2}$, on line 0, 9, $\frac{1}{6}$ neck and continue across to 9, $\frac{1}{2}$ breast; come down from 0 to $2\frac{1}{4}$, $\frac{1}{8}$ natural waist to find top of shoulder, and draw a line across to top, and shape shoulder from $2\frac{1}{2}$ to 9. This may be made a little narrower if desired. 0 to 3, $\frac{1}{2}$ inch more than $\frac{1}{6}$ neck, and draw the gorge as shown from points 3 to $2\frac{1}{2}$ keeping it hollow as illustrated, or if a guide is wanted, draw a line from $2\frac{1}{2}$ to 3, and midway between these two points hollow

it $\frac{3}{4}$ of an inch. 0 to 9 is the front shoulder measure less $\frac{1}{2}$ inch more than 0, $2\frac{1}{4}$, or it may be made $\frac{1}{4}$ breast; draw a line across to $11\frac{1}{2}$, making it a $\frac{1}{4}$ breast and $2\frac{1}{2}$ inches for a moderately close-fitting shirt, or 3 inches for a looser style. Hollow scye by coming in 1-inch from line at 9 as at point 1, and shape sideseam to taste or fancy, allow 2 inches all down either side of the front to avoid having a seam at the pleats for button holes and button stand; or if a white shirt is desired, cut it to allow of a front being inserted as per dotted line, which may be varied to taste.

The Yoke. Diagram 2.

Is cut by the front; raising the back neck rather more than half the distance from 0 to 3, and cutting it a $\frac{1}{2}$ inch wider

yoke and length of cuff. The wrist as at 17, 6 is drawn to taste, varying according to the fulness desired to be put into the wristband. Both parts of the sleeve are cut alike, that part at $2\frac{1}{2}$, 17 being cut on the crease, and in putting it into the armhole point 9 goes to $11\frac{1}{2}$ of the forepart being just at the underarm seam.

The Cuff. Diagram 5

May be taken as a model to be reproduced, either by the inch tape for the 36 size, or, graduated tapes for the smaller sizes. 0 to $8\frac{1}{2}$ the size of cuff desired, plus 1 inch; 0 to $1\frac{3}{4}$ the depth of cuff desired; $4\frac{1}{4}$ is half way between 0 and $8\frac{1}{2}$; $4\frac{1}{4}$ to $2\frac{1}{4}$ to taste.



at scye; as per diagram, the back part should be cut on the crease or seams allowed, otherwise the neck will be too small. The bottom of yoke may be shaped to taste.

The back is also cut from the front, taking it straight across from the shoulder point, and leaving a good $2\frac{1}{2}$ inches down centre of back to be gathered or pleated into the yoke; the scye should be filled in a good inch, and the bottom made about 2 inches longer than the front. The distance from the top of yoke to scye level should agree with the depth of scye.

The Sleeve.

Draw line 0, 9, 0, 17; 0 to $2\frac{1}{2}$ is the same as the distance from 9 to $11\frac{1}{2}$ of the forepart, 0 to 9 is the half scye plus whatever is desired to be left for fulness or pleats on the shoulders; $2\frac{1}{2}$ to 17 is the length of sleeve less the width of

The Collar. Diagram 6

Is an ordinary band, and is cut on the lines of a stand collar; draw lines 0 15 the size of neck, plus 1 inch, to allow of it buttoning, 0 to $7\frac{1}{2}$, half this quantity, come up at either end one inch, and shape the bottom edge by a gradual curve, touching the line for about 2 or 3 inches on either side of point $7\frac{1}{2}$, finish by making the width of the band to any width desired. Binders are sometimes put round the armholes, being cut the same shape as the shirt at that part, and are merely put on to strengthen the shirt there, and to relieve it of some of the wear. Many variations may be introduced into the details of finish, &c., such as a turn down collar, &c., &c, but these we leave for personal adaptation, feeling assured that any cutter of ordinary intelligence will be able to master this having once grasped the system which will act as a foundation for him to start from.



Flannel Shirts

Are usually finished with a plain band collar of silk or silesia, and are usually made to button with two or three buttons down the front. For boys' wear, tucks are often put in the sleeves, to allow for shrinkage in the wash and to make provision for growth.

Cricket Shirts

Generally have a turnover collar of flannel, the same as the shirt, with pointed ends. The points being fastened with a button and hole, or, a hook and loop. An outside breast pocket is usually added to the left breast.

Football Shirts

Are made in all kinds of combinations, but, perhaps, the most popular is the Harlequin pattern, one example of which is shown in the accompanying illustration. The leading feature of this is the combination of dark and light shades, such as dark and light blues, black and amber, &c., &c.

White Shirts

Are cut on the same lines as here described. The front being cut out as per dotted lines, and a front inserted of several thicknesses, capable of taking starch, and of being dressed.

We next deal with sleeping garments and first consider

The Combination Sleeping Dress.

Plate 2.

This is a style of sleeping dress, which is favoured for children, it is that illustrated on the accompanying plate. It consists of a loose fitting shirt, with the lower portion finished in the form of trousers. The method of cutting this is as follows:—

The Forepart. Diagram 1.

Draw lines at right angles to O, and mark down from O to 1, 1 or 1½ inches for the shoulder slope, O to 2 one-twelfth of the breast, O to 6, one-quarter of the chest. O to 12 the natural waist length. 12 to 19 one inch more than the distance from 6 to 12. From 19 to 39 the length of leg. 19 to 28, 1½ to 2 inches less than half the distance from 19 to 39. Draw lines at right angles to these points and proceed to mark off the width. O to 2 rather less than one-twelfth of the breast. 1 to 6 one-fourth of the breast. 6 to 6 one-fourth of the breast, continuing on to 8, 2 to 4 inches according to the amount of ease desired. 12 to 8 the same distance as from 6 to 8, 19 to 8 ditto. From 19 to 3 is one-fourth of the seat, that is the half seat. From 39 mark in 1 in., and draw the leg seam from 1 to 3, curve the front out from 12 to 3, make the width of knee and bottom to taste, add a button stand of one inch down the front, and complete forepart as illustrated

The Back. Diagram 2.

Run the back neck 2 inches above the lowest part of the gorge as illustrated, fill in the back scye 1½ inches, make a pivot of *, and swing the lower part round to the extent of one-twelfth of the seat or a trifle more, lower the fork point as illustrated, add on 1 inch to the inside of seam, and complete outline as shown.

The Sleeve. Diagram 3.

Draw line O 14; O to 2, two inches; 2 to 7 one-quarter of the breast, plus 1 inch; 14 to 5, one sixth of the breast, plus 1 inch; shape sleeve as illustrated.

The Cuff. Diagram 4

If reproduced by the ordinary inch tape will produce a good model for a garment of 24 breast, for other sizes it may be enlarged or reduced a trifle.

The Collar. Diagram 5.

O to 6 is half the neck, the other quantities may be used as a standard to draft out the collar by. In making these garments the seam of the sleeve is put to the underarm seam of the body part. An opening is left down the front, which is fastened with three or four buttons; a cord is tied round the waist to keep the trousers up in position, and provide a little latitude in the length for the movements of the arms.

Night Shirt. Diagram 6.

Draw line O 8. Make O to 8 one third of the breast on either side, from 8 mark down one-fourth of the breast, plus 1 inch, make the length to taste. The back being usually about 2 inches longer than the front O to 2 is one-sixth of the neck. The back neck is hollowed one-fourth of an inch, making the opening in front about 8 inches long, and complete as illustrated.

The Sleeve. Diagram 7.

O to 7 is one inch more than one-fourth of the breast, 13 to 5 is one inch more than one-sixth of the breast.

The Cuff, Diagram 9,

Is merely a straight band cut from two to three inches wide.

The Yoke, Diagram 8,

Is simply a straight piece laid on flat across the back, finished with a point in the centre.

The Patch Pocket

Illustrated on Diagram 10 will give a good idea of the dimensions

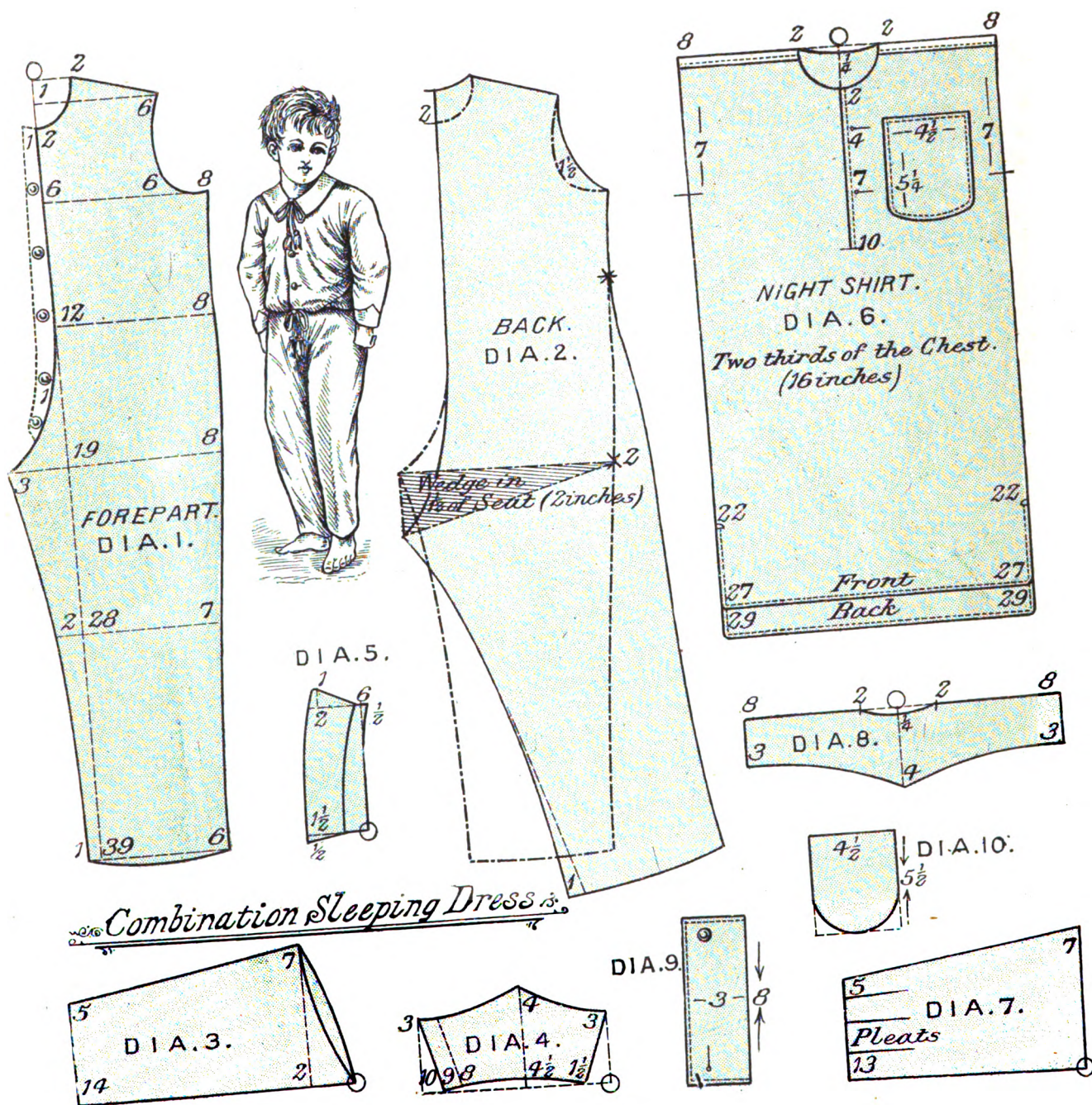


Plate 2.

Pyjama Suit for Sleeping.

Diagrams 77 and 78. Plate 3.

Each season brings these garments into increased popularity, so that now no hosier's stock is considered complete without them. They are a good deal worn by the better class of youth at public schools, and consequently we give them a place in this work. It is not necessary for us to consider wherein the advantage lies over the old style of night-shirt. Suffice it for us there is a demand for them, and if we wish to keep pace with the times we must be ready with the supply, or at any rate be competent to execute orders for such. They are made from Oxford shirting, flannel, silk, and such like materials, and are generally coloured, stripes and checks being more popular than self shades. As will readily be seen by the diagrams and figure, they are made very loose-fitting. The trousers are cut with a straight sideseam, so that, if desired, the seam must be omitted, which, we may say, is the plan more generally adopted; a straight side is therefore, indispensable, so that after fixing the size at bottom and the size at seat, draw a straight line through these two points, the excess of width at the waist so produced being drawn in with a cord and tassel through a hem at the top.

Draw line O 45, the length of sideseam.

45 to 12, the length of leg.

Draw line 6 9 $12\frac{1}{4}$, at right angles to 12.

12 to 6, one-sixth seat.

12 to 9, one-fourth seat.

12 to $12\frac{1}{4}$, one-third seat plus $\frac{1}{4}$ inch.

Square up from 9, and down from 6.

Locate knee at 2 inches less than half leg length from fork, and divide width of leg equally on either side of line, adding $\frac{1}{4}$ inch for seam on either side.

The legs should be cut easy.

The waist is left the full width to allow surplus size for drawing in

The Undersides.

Measure up from 9 to 8 S one-twelfth seat, and square seat seam by 3, 12.

Measure up seat as from S to E, and A to T, the half seat measure plus 2 or $2\frac{1}{2}$ inches, and draw line from $1\frac{1}{2}$ at bottom straight through T to top. Square the top of seat piece at right angles to seam, and complete as shown.

Leave on sufficient to form hem at top, and turn up at bottom.

Having cut the top and underside pattern in this manner, it will be easy to lay it on the material with the sideseam joining as if it were one. The seams are generally sewn and felled over in the same way as usually done for a shirt, and the front is left open about 9 or 10 inches from the top, say to just below S, diagram 77. If the knees are required smaller, the only plan will be to reduce them at legseam, unless there is a sideseam, when the usual method may be followed.

The Jacket. Diagram 78.

Draw line O, $29\frac{1}{2}$.

O $3\frac{1}{2}$, one third depth of scye, plus $\frac{1}{2}$ inch.

O 9, depth of scye.

O to 17, natural waist,

O $29\frac{1}{2}$, full length, plus $\frac{1}{2}$ inch.

O 3, one-twelfth breast.

$3\frac{1}{2}$ $7\frac{1}{4}$, width of back plus $\frac{1}{2}$ inch.

9 $20\frac{1}{2}$, half chest plus $2\frac{1}{2}$.

$20\frac{1}{2}$ $12\frac{1}{2}$, the across chest

Find neck point by measuring first from $12\frac{1}{2}$ by the front shoulder measure, less width of back neck and the second sweep by $\frac{1}{2}$ or $\frac{3}{4}$ inch more than the former quantity, the neck point being located where the two sweeps intersect



each other. From this point mark forward $\frac{1}{8}$ neck, and draw line from it through $20\frac{1}{2}$ to bottom; this will provide ample room at the waist in front. To find the bottom of the gorge, mark down $\frac{1}{8}$ neck and shape as shown.

Obtain the slope of the shoulder by sweeping from $12\frac{1}{2}$ by the shoulder measure, less the distance from 9 to shoulder seam of the back.

Shape the scye by the points so obtained.

Locate the sideseam to taste, say about 1 inch less than $\frac{1}{4}$ breast. Let forepart overlap back $1\frac{1}{2}$ at waist, and complete as shown.

The back is cut on the crease, and if it is preferred to do without a sideseam, the back and forepart may be cut in one by simply letting the forepart overlap the back at the sideseam $\frac{1}{2}$ inch.

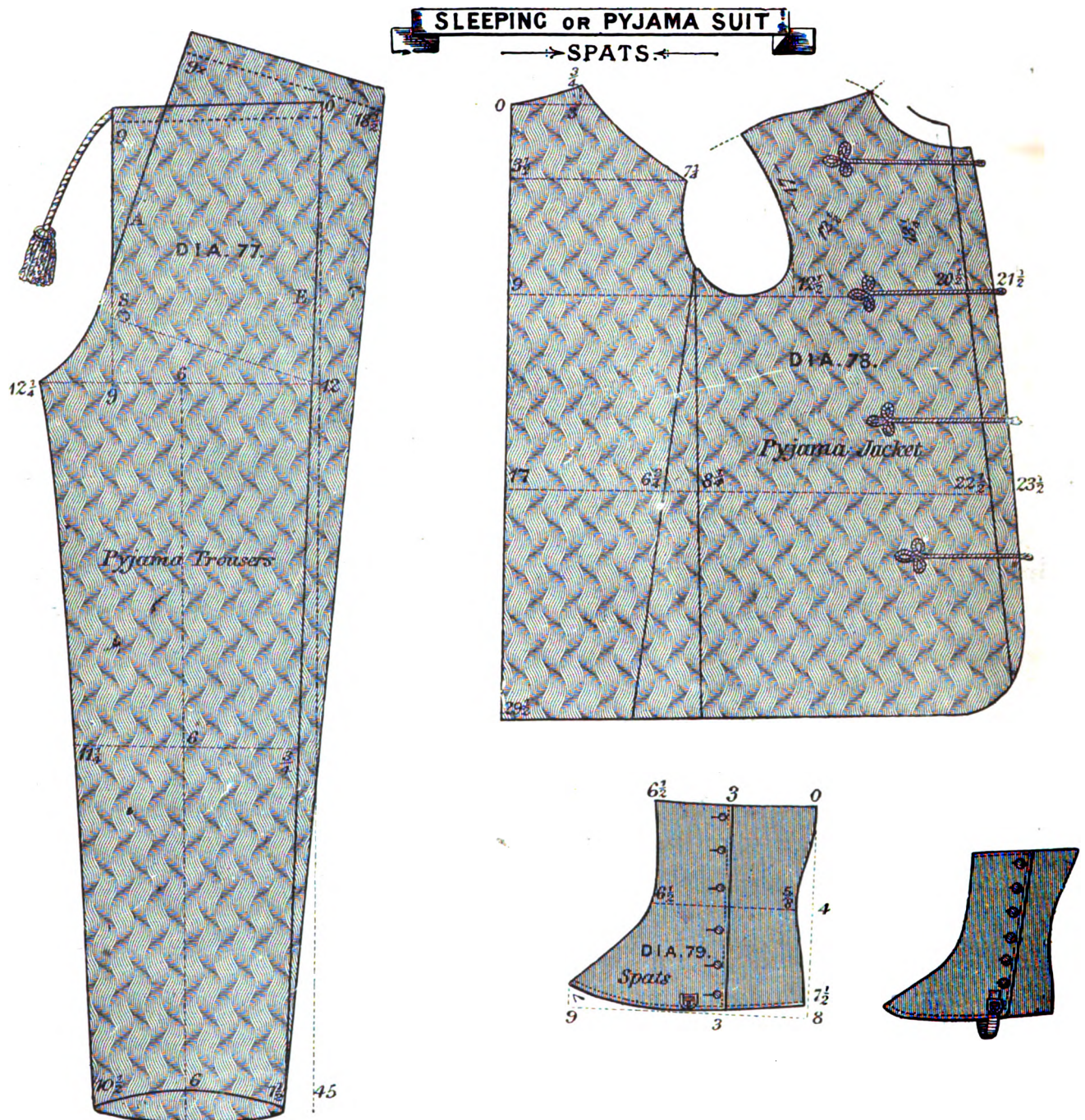


Plate 3.

The sleeves are made quite plain, and may be cut in the same way as for an ordinary lounge, the only variation that may be made is to increase the size of elbow slightly. The style of trimming illustrated by our diagram is also a very popular one, and shows cords placed double across the breast, and finished at the end with a crow's foot, left long enough on the one side to loop over button on the other. The seams are finished in the same manner as described for the trousers. These garments undoubtedly originated in those tropical climates where it is necessary to cover every part of the body before retiring to rest, owing to the large number of insects which abound, and whose bite or sting is very irritating. In India, we are informed, the mosquito is a very troublesome pest in this way, and we have had customers who, having spent several years of their life in those parts, declare they would on no account retire to rest without their Pyjamas. In those countries they are generally made with feet, diagrams for producing which will be found in the Federation Prize Essay. The cheaper way of procuring Pyjamas is, of course, to get them ready-made. Most, if not all, of the respectable wholesale hosiers supply them at prices ranging from about 6s. 6d. the suit upwards. However, there are many occasions when it is necessary to make to order, and thus our reason for giving details of cutting, &c.

Spats or Short Gaiters. Diagram 79.

These articles are much patronised by young gentlemen, and although some consider they have a rather foppish appearance, yet they are very comfortable, keeping the feet very warm. If the quantities marked in the diagram are used by the inch tape a normal size will be produced, and if desired larger or smaller, use a graduated tape to reduce or enlarge them. They are generally made from drab Devon, the edges double stitched, and the seams stitched on either side, five or six buttons at the side, or they may be brought forward to follow the shape of front. It will readily be understood they consist of three pieces, one the full size of diagram, another as outlined by 3, $6\frac{1}{2}$, $6\frac{1}{2}$, 9, 3, and another by 3, 0, $\frac{3}{4}$, $7\frac{1}{2}$, 3, with a button stand of from $\frac{3}{4}$ of an inch added. The simplest way of varying the size is to add to, or take away from the back $\frac{1}{2}$ an inch, as that will make a great deal of difference, quite as much as will be needed in in ordinary practice.

The Dressing Gown.

Diagrams. 46 and 47. Plate 4.

The diagram for this is very nearly self explanatory, as it shows the style in which these are not only cut but made. Of course, a great variety of styles exists in the manner in which they are trimmed, but there are few more effective or popular than our illustrations. As will be seen, the cuffs and collars are finished with quilted satin, usually of a contrasting colour, and the edges are corded to match the satin, which terminates at the bottom with a crow's toe; this method is also used for the trimming of the cuff above the satin. As will be

noticed, the collar is of roll form, a style which is invariably adopted for dressing gowns, although occasionally we see them fastening to the throat with a stand collar, but this is the exception rather than the rule. The fronts and pockets are also trimmed with cord, the latter being corded round and terminated with a crow's toe, the same style of ornament is also adopted for the cords across the breast, together with an eye on either side in the centre; the cord is left in loops beyond on the left side, so that it may go over the barrels or olivets placed on, or a little distance from, the crow's toe.

A woollen girdle is put through the loops placed one on either side, which are sometimes supplemented by one at the back: this is also of the same colour as the satin and cord. Turning our attention to the cutting, we note they are cut to the easy side at breast, and decidedly loose fitting at the waist. $2\frac{1}{2}$ inches is allowed for making up at chest, and are



made 1 inch wider at back than dotted line, and the forepart is made to overlap the back, also 1 inch or more at the natural waist, which lines are carried straight through to the bottom; the amount of overlap in this case is 3 inches, which may be reduced if desired. It will be noticed all the other points are produced in the same way as the Pyjama. The sleeve should be made to the easy side, at least half an inch wider at both elbow and wrist than for a lounge. The roll collar is cut by the same system as is explained later, with the exception that no step is taken out, the collar being made to form a continuous run with the front. These garments are required more for ease than closeness of fit, so that the only part at which it will be necessary to pay special attention will be the shoulder and neck: the back, as will be seen, is cut on the crease. The fronts are generally faced a little way back, and the pockets are patched on the inside, the body being frequently lined through with flannel.

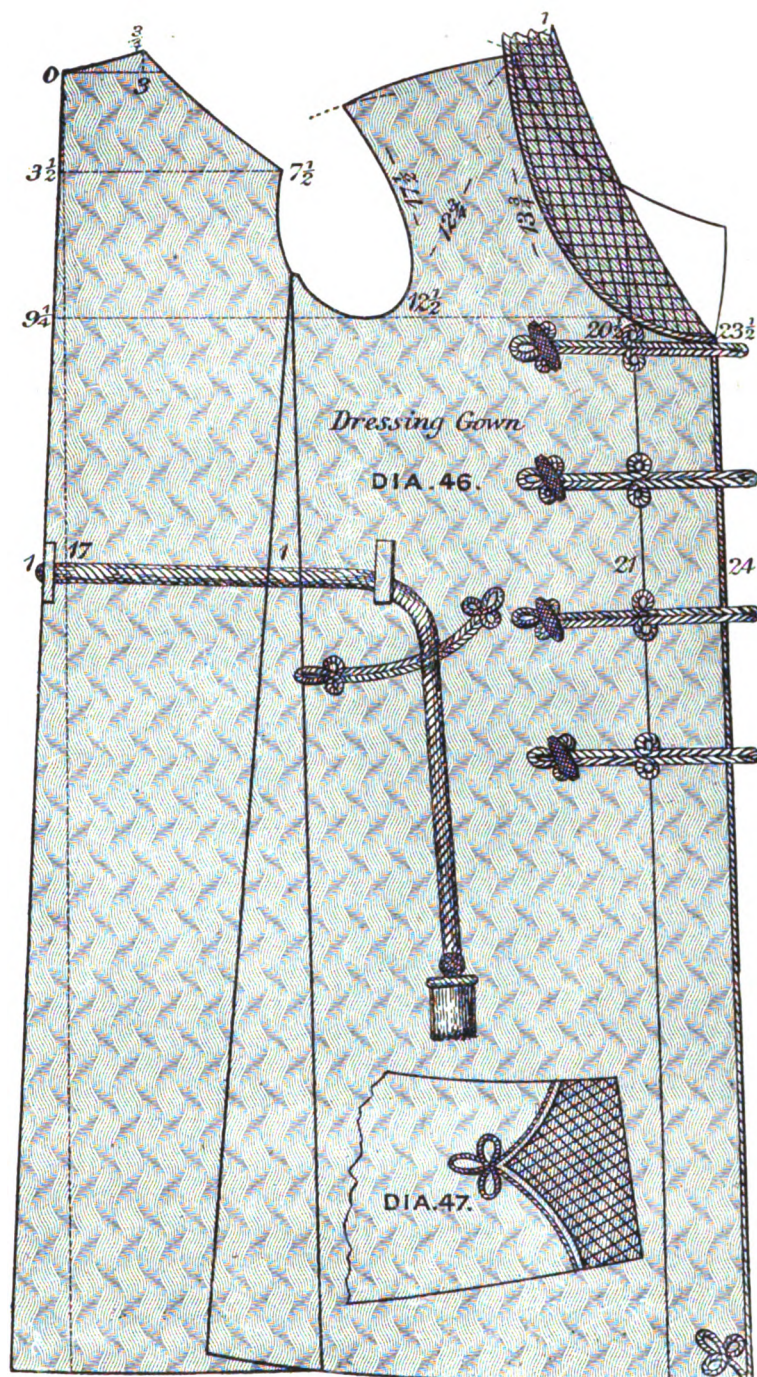


Plate 4.

Chapter III.

Blouses. Plate 5.

For little boys' first suits, it is doubtful if there is any other style as popular as the Blouse, and either Knickers or Kilts. It admits of being made up in an almost unlimited number of ways, such, for instance, as opening low, or fastening high. finished with cape collars, sailor collars, and others of fancy design. The material may vary from the purest silk to the heavy serge, whilst plush and velvet are also frequently used for this style of suit.

We began by describing how to cut the sailor suit by the breast measure method.

The measures we have taken to reproduce the draft by, are 12 natural waist, 24 chest, 24 waist, 25 seat, 10 leg, 6 neck, length of sleeve 20. We will now proceed to describe

to the back construction line, and from this come back from 16 to 14 one-third neck, come back to 10 on line 1½ one-fourth breast, and from these points shape gorge, shoulder and scye, now add one inch of extra spring on the front at waist as at 16. 17, arrange the front with the amount of spring desired in the style illustrated, add on a button stand of 1 inch, and the body part of the blouse is complete. This is the shirt method of cutting blouses by the breast measure, the way to cut them by the direct measure method is shown on another page.

The Sleeve. Diagram 2,

is very simple. Draw line O 14; O to 2 is 2 inches, and on to 14 full length less the depth of cuff; 2 to 7½ is half scye, plus 1 inch, and the sleeve head rounded from O to 7½, arrange the width of cuff with one inch of fullness at least. The cuff is illustrated on Diagram 9, and is generally trimmed



The Sailor Blouse. Diagram 1.

Draw line O, 15, O, 16, O to 1½ is 1½ inches, O to 6 is ¼ breast, O to 12 is natural waist, O to 15, 3 or 4 inches below natural waist to allow of bagging over. If a loose back is desired, come out from 12 1 inch, and draw centre of back as illustrated from O through 1, mark from O to 2 ½ neck, come up ¾ inch, and shape back neck; from 1½ to 6 is one-fourth breast, and draw shoulder seam, from 6 to 8 is one-fourth breast, plus 2 inches, shape back-scye by these points, and if thought advisable to have an underarm seam square down from 8 at right angles, and the back is complete. If, however, it is thought desirable to have it all in one piece, make 6 to 11 one-quarter of the breast and 5 inches, and on to 16 half breast and 4 inches, line 16 is then drawn parallel

in the same style as the collar; the sleeve is cut on the crease at O 14, and the back of the coat is cut on the crease. Ornaments worked in worsted or gold are put on the sleeve, and it may be as well to note that these can be obtained ready embroidered at most trimming warehouses, together with such accessories as lanyards, whistles, &c. The little trifles add completeness and effect to the suit, and should not be omitted from being sent home with it especially as they only cost a few pence.

The Collar. Diagram 3.

This is cut by placing the back and forepart with the shoulders together as illustrated at B, C, and marking round the gorge from A, B, to D. D may either come close up to the neck or open low as here shown, the principle of cutting



Various Styles of Juvenile Blouses and Jackets.

is the same. A to E, is marked by line O 6, and the depth is generally made to come about level with the depth of scye ; the width of the collar from E to F, may be made about one fourth of the breast, and a line may be drawn from D to F, through C, straight, or if preferred, it may be slightly curved. These collars are often trimmed with white tape, but it is also the custom to wear linen collars over these of the same shape, these latter are generally bought ready made, but if desired they can be made very easily from blue linen, and trimmed with tape.

The Singlet. Diagram 4.

These Blouses are often worn without vests, in which case a flannel singlet is worn. They are generally made from white flannel, and arranged with holes and buttons at one of the shoulder seams. We need only refer to the diagram, as the one pattern will do for all sizes. But singlets are not always used, and in the event of their not being favoured, a vest must be supplied or the blouse made to fasten right up to throat, the gorge being cut as per dot and dash line.

The Vest. Diagram 7 and 8.

Draw line O 12, and mark off O to 6 one-fourth of the breast, O to 12 the natural waist ; hollow the back $\frac{3}{4}$ inch at waist, and draw back seam as shown ; from O to 2 is $\frac{1}{3}$ neck, come up half an inch and shape back neck. To get the shoulder point A, sweep from O, making a pivot of point 1 ; the width from $\frac{1}{2}$ to A, being made one-eighth of breast, plus $\frac{1}{2}$ inch, now measure from $\frac{1}{4}$ to $6\frac{3}{4}$ one-fourth of the breast, plus $\frac{3}{4}$ inch, and from $\frac{3}{4}$ to $7\frac{1}{2}$ one-fourth of the waist, plus $\frac{3}{4}$, the length of the side can be arranged when the forepart is complete.

The Forepart. Diagram 8.

Next claims our attention, draw line O, $\frac{1}{2}$, O, $6\frac{3}{4}$, mark off O to $1\frac{3}{4}$, $1\frac{3}{4}$ inches, from O to $6\frac{3}{4}$ one-fourth of the breast, plus $\frac{3}{4}$ inch ; from this point square up to 7 and down to $6\frac{3}{4}$, from $6\frac{3}{4}$ on line O, to 7 make one-fourth of the breast, plus $\frac{1}{2}$ inch, from 7 to 3 make one-eighth of the breast, and sweep from 3 to B, by point $6\frac{3}{4}$ on the waist line ; make the width of front shoulder a trifle less than the back, and shape scye round to O, hollow side $\frac{1}{2}$ inch at waist, and measure off from $\frac{1}{2}$ to $7\frac{1}{4}$ one-fourth of the waist, plus $\frac{3}{4}$ inch ; now measure up the size of neck from O to half, and 3 to 5 ; and continue to the bottom of vest for full length, allowing 1 inch for making up, shape over the hips to taste, or sweep from point 5, add on a button stand of $\frac{1}{4}$ inch, and the vest is complete.

The Knickers. Diagrams 5 and 6.

We will begin first with the forepart, and mark off from O to 18 the side length, 18 to 8 the leg length, draw line at right angles and mark off to $4\frac{1}{4}$ $\frac{1}{8}$ seat, to $6\frac{1}{4}$, $\frac{1}{4}$ seat, to $8\frac{1}{4}$ $\frac{1}{2}$ seat, plus $\frac{1}{4}$ inch, square up from $6\frac{1}{4}$ to A, and make A, B, one-fourth waist, plus $\frac{1}{2}$ inch, square down from $4\frac{1}{4}$, and mark off on either side one-fourth of the knee, plus seams ; complete the outline by the points so obtained, and then proceed with the undersides, by placing them down as per dotted line, see Diagram 6 ; come up from $6\frac{1}{4}$ to 2, the same as from $4\frac{1}{4}$ to $6\frac{1}{4}$, and draw seat seam at right angles to 8, 2 ; continue on to $8\frac{1}{4}$, and down leg seam exactly the same as the topside ; now measure up the seat from E to F, and G to H, the half seat, plus $1\frac{1}{2}$ inches ; measure up the waist in the same way from A to B, and C to D, allowing 1 inch for making up, and draw side seam from D H, to bottom. To get the length of top, sweep from the top of side of forepart, making the bottom of side seam the pivot, then place the square on seat seam, and when the other arm rests on the sweep above D, draw a line at I ; coming in $1\frac{1}{2}$ inches from seat seam, and going up about 1 or $1\frac{1}{2}$ inches. Blue serge is of course the material mostly patronised, trimmed with white, but many are made from black or coloured velvets, when they are often trimmed with gold braid ; then, again, for summer weather, linen, dull and striped galateas are often used, but in all cases the cutting is very much the same.

The Kilt Frock.

This Frock forms, as it were, the connecting link between the little boy-baby and the little man just breeched, and, although more generally worn in connection with the Sailor Blouse, it allows of some of his undergarments being retained ; yet it is quite suitable to wear with many other styles of jackets, such as are to be found in this volume ; then, again, it is suitable for girls wear. There can scarcely be said to be any cutting required, although, there should be a certain amount of spring over seat to allow of sufficient freedom for the legs, so that before the kilts are definitely fixed, it should be seen that they agree with the Diagram. O to 18 is the half waist, and from which square down 9 and go out $1\frac{1}{2}$ inches on either side, and hollow the top at the waist $\frac{3}{4}$ of an inch. These are sometimes made up on a foundation, in which case it would be cut in this way ; but more often they are made up without lining, the top being sewn to a vest of silesia, which supports it in its place, though, sometimes this vest is attached to a short pair of knickers a few inches long in the legs to keep the legs warm ; buttons being put round the waist to fasten the kilt up by. In making up the kilt it should always be the aim of the cutter to preserve harmony throughout the costume, so that if the jacket is trimmed it will be advisable to trim the skirt in the same manner.



Direct Measure Method for Blouses.**Plate 6.**

In addition to the shirt plan of cutting Blouses, we give the Direct Measure Method, which is sometimes more correct in making provision for unusual shapes.

Diagram 1.

Draw lines at right angles to O, and mark off the depths. O to 2, $\frac{1}{3}$ depth of scye. O to 6, depth of scye. O to 12, the natural waist. 12 to 16, 4 to 6 inches, according to the amount of overlap.

Mark back from 12 to 1, 1 inch, and draw centre of back. O to 2, one-twelfth breast. Mark up $\frac{5}{8}$, and shape back neck. On shoulder level 2, mark off the width of back plus 2 seams, and draw shoulder seam from $\frac{3}{4}$, and curve back scye down to 7, which is 1 inch more than $\frac{1}{4}$ breast from 6. 6 to 14 is $\frac{1}{2}$ breast plus 2 inches, and from this point mark back from 14 to front of scye the across chest measure. From this point sweep by the front shoulder measure less the width of the back neck in the direction of F, add $\frac{3}{4}$ inch to this quantity, and sweep again, this time, from 14. Where the two sweeps cross each other locates the neck point.

Sweep again from the front of scye, using the over shoulder measure, less the distance from 6 to W of the back, and so find point D. Fix the width of front shoulder at a little less than the width of back, and complete the scye as shown.

Measure out from F to V, $\frac{1}{6}$ neck, or a little less than one-twelfth breast. Make V to I a like quantity. Draw breast line from V through 14 straight to bottom, and add on 1 inch for button stand. If extra width is desired around waist, let back overlap forepart as here illustrated.

The Sleeve and Collar. Diagram 2.

On this Diagram we illustrate the cutting of the sleeve. O to 2 is one-twelfth breast, continuing on to $13\frac{1}{2}$ the length of sleeve desired, less width of cuff. 2 to 7 is $\frac{1}{2}$ size of scye plus 1 inch for pleats. $13\frac{1}{2}$ to $5\frac{1}{2}$ is $\frac{1}{2}$ size of wrist plus 1 inch for pleats. O to $13\frac{1}{2}$ is the double edge, the seam being placed at the underarm seam of blouse.

The Waistband. Diagram 3.

O to 8 is the size of cuff desired plus 1 inch. O to $2\frac{1}{2}$ is double the width of band desired.

The Cape Collar. Diagram 4.

Put the shoulder seams of back and forepart A B together, mark round the neck C A E, and down the back to D. Shape the front at E G to taste, and make the width about 2 or 3 inches. If the front is to be worn open, as per figure on right, shape the collar as per dot and dash line, when the shape of the collar would be illustrated by C A F H D.

Fancy Blouses.

Blouses made from silk require to be cut fuller than those made from serge and similar materials, and in this case the edge of the collar and the bottom of the cuffs are often trimmed with full frills.

Knickers. Diagrams 5 and 6.

The solid line of Diagrams 5 and 6 shows the cutting of the Knickers illustrated on Figure 1, whilst the dotted lines at L M show the outline of the pattern necessary to produce the Knickers shown on Figure 2. The various points are found as previously described. 1 to 2 inches extra width is given at the knees, and about 3 inches extra width to provide for the lap over, a hem being provided round the bottom for elastic.

The Jack Tar Suit.**Plate 7.**

Another variety of the Sailor Suit that is very popular for little boys is the Jack Tar Suit. This consists of Trousers, Frock, Singlet and Reefer, and the way to cut these we illustrate on the opposite Plate.

The Frock.

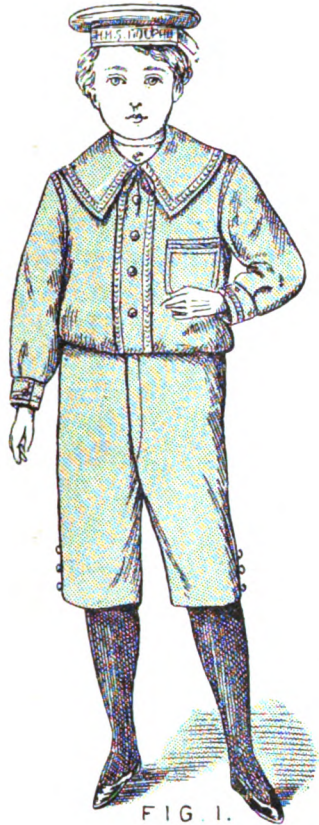
This consists of a piece of serge arranged on the crease at the shoulder. O to 18 is $\frac{3}{4}$ of breast. P is mid-way between O and 18. P to R and P to E are each $\frac{1}{6}$ neck, say about 2 inches. A slit is cut down from P equal to $\frac{1}{4}$ breast, 3 inches, more or less. O to P and 18 to P are $\frac{1}{4}$ breast plus 1 inch, below which the side is hollowed 1 inch.

The Collar

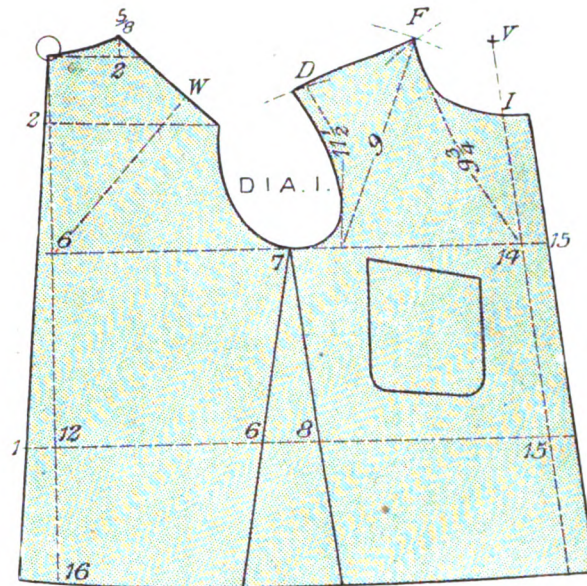
Is an almost square piece of serge, the width is equal to $\frac{2}{3}$ of the neck. P R and P E being each $\frac{1}{6}$ of neck and the depth is made either to taste, or, say $\frac{1}{4}$ of chest as a guide. P of the collar is sewn to P of the neck, and so on, with R and E. The ends beyond R and E being joined to the front part at P. The slit from P then turns back and forms the rever, and this is either faced with serge and trimmed with braid, or left plain so that a linen collar after the style illustrated by the diagram shown on the top is worn, these can generally be procured ready made.

The Sleeve.

Draw lines at right angles to O. Make O to S $\frac{1}{4}$ breast and 2 inches, so as to provide for pleats as indicated at the top of the sleeve. Measure off the length downwards from 6, and make the width of the bottom of sleeve half the size of cuff desired plus 1 inch, which is to provide for pleats. The sleeve



Little Boy's Spanish Suit,



by The C.P.G. System.

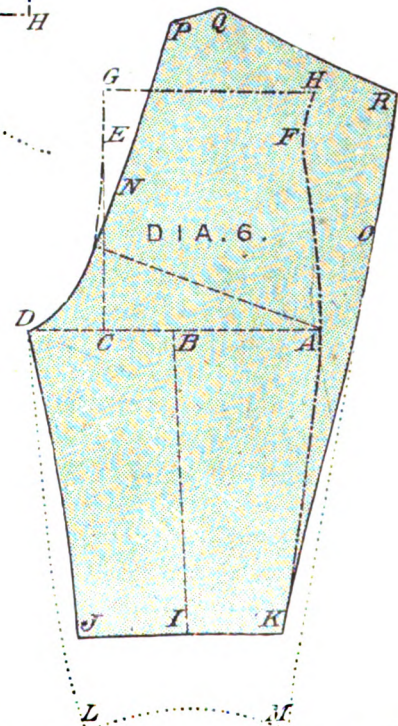
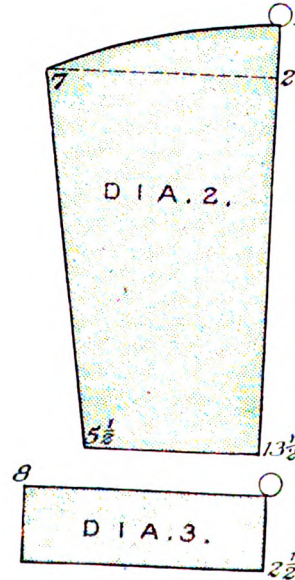
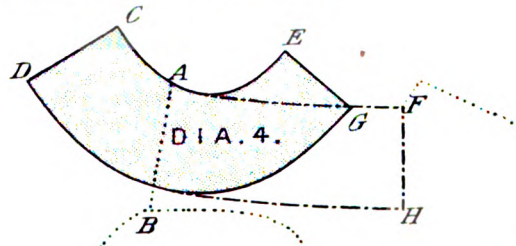
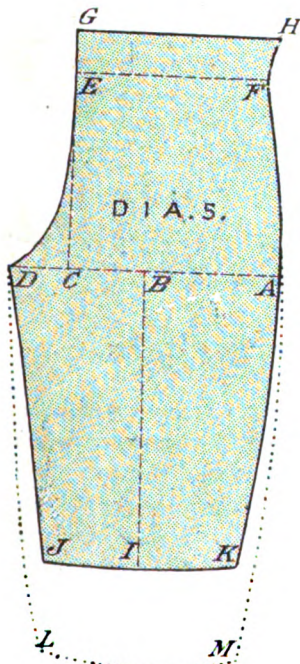
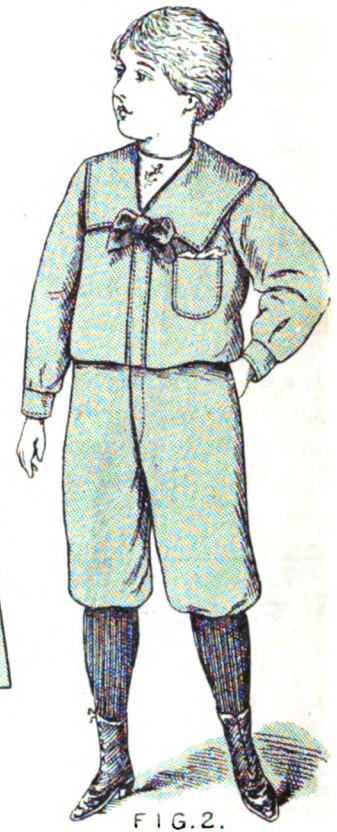
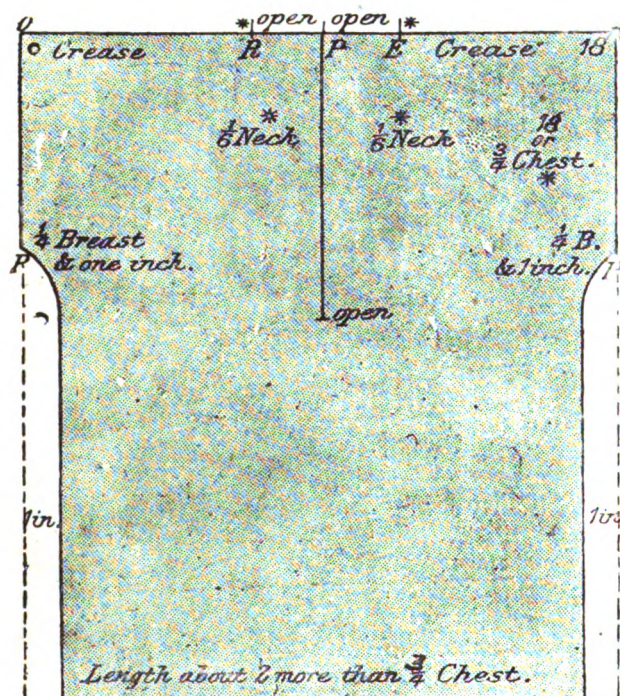


Plate 6.

is cut on the crease edge, and the seam is joined to the seam under the arm of the bodypart. The cuff is cut 1 inch more than the size desired, say 2 inches more than close wrist measure. The depth of cuff is from 3 to 4 inches, which is double the width the cuff is to be made up. A point is added to the top part of cuff, and it is trimmed with white braid or left plain to taste. Perhaps the plain style of finish is the more general

The Trousers.

The Trousers are cut without a sideseam, and whole falls. Draw a line the length of the sideseam, and mark A the length of leg up from the bottom. Square off lines at right angles. The knee is found at $1\frac{1}{2}$ inches less than half leg length down from A.



From A mark forward $\frac{1}{4}$ seat and $\frac{1}{3}$ seat. From A mark backward $1\frac{1}{2}$ inches, and from $1\frac{1}{2}$ mark back $\frac{1}{4}$ seat and $\frac{1}{3}$ seat. Mark up from point $\frac{1}{4}$ one-twelfth seat, and draw line from this point to $1\frac{1}{2}$ and by it square seat seam; curve out to fork point at $\frac{1}{3}$.

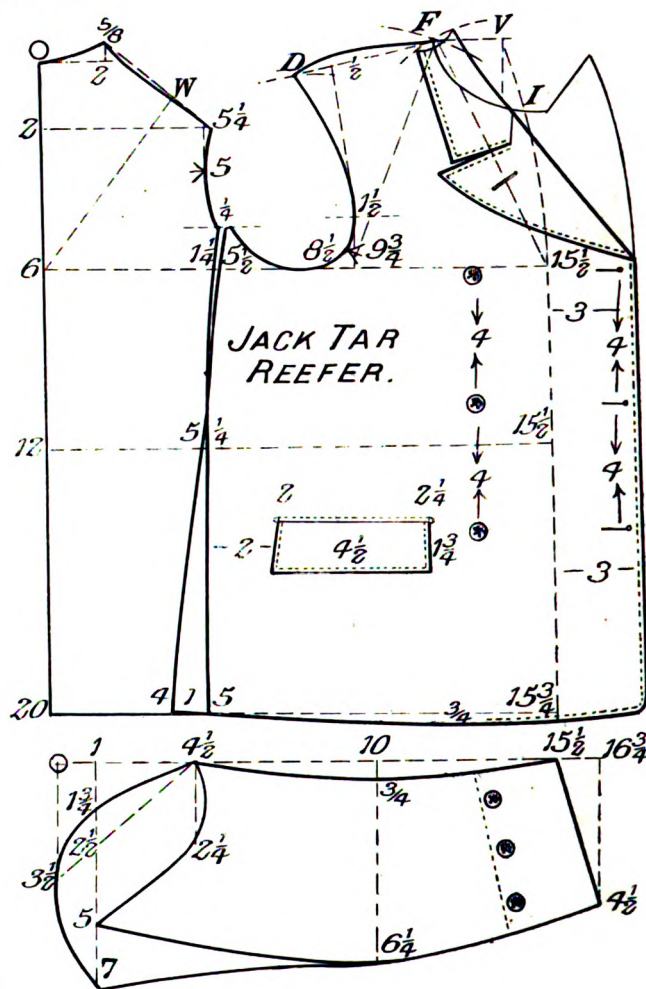
From the front square from $\frac{1}{4}$, curve out to $\frac{1}{3}$, and check size of waist, adjusting it at the top of the sideseam where the bearer is joined to undersides.

The knee is made to the small side, half the width being measured off for the topside from side construction line, and half knee plus $\frac{1}{2}$ inch for the underside. For the bottom, measure off from sideseam the same size as the knee plus 1 inch, and make up the size of bottom to measure plus $\frac{1}{2}$ inch at the undersides. The shape given to the bottom is illustrated on the diagram.

Ornamentation.

This suit is generally ornamented with such accessories as Silk scarf, lanyard and whistle, gilt ornaments on the sleeve, gilt buttons on the wrists, all of which can be obtained from such houses as Messrs. J. Platt & Co.

A broad brim sailor hat with gilt name band is the usual head gear, and to add completeness to the outfit, a D.B. Reefer or Pea Jacket is added. The method of cutting this is as follows:



The Jack Tar Jacket.

The Jack Tar Jacket having to go over such a loose fitting garment as the Jack Tar Frock, it is necessary to make special provision in the size of the chest and waist; so that generally speaking the garment would have to be cut at least 2 inches larger than usual, the result being a very open scye, whilst any shaping at the waist would have to be of a very moderate description.

Draw lines O to 20, O to 2, $\frac{1}{3}$ of the depth of scye. O to 6, depth of scye. O to 12, natural waist. O to 20, full length plus $\frac{1}{2}$ inch. Draw lines at right angles to these points, if there is to be a back seam, hollow slightly at 12. O to 2 is

one-twelfth of the breast. Go up from this point $\frac{5}{8}$, and shape the back neck. 2 to $5\frac{1}{4}$ is the width of back plus $\frac{1}{2}$ inch, or, if there is to be a back seam, width of back plus $\frac{3}{4}$ inch. The extra quantity being allowed to provide for a little more spring at the shoulder. 0 to $15\frac{1}{2}$ is the half chest measure plus from $2\frac{1}{2}$ to $3\frac{1}{2}$ inches, varying according to the thickness of the garment to be worn underneath. From $15\frac{1}{2}$ to $9\frac{3}{4}$ is the width across chest. From $9\frac{3}{4}$ sweep by the front shoulder measure less the width of back neck, to find the position of the neck, add $\frac{3}{4}$ inch to this quantity, and sweep from point

The Sailor Collar

Which is very frequently seen, is worn outside of this, as the sailor collar belongs to the frock, and is brought out over the collar and turn of the Reefer, or, it may be fastened to the Reefer if so desired. That, however, is not the usual plan.

The Sleeve.

Draw lines at right angles to O, measure down from this to $4\frac{1}{2}$, the distance from 6 to $9\frac{3}{4}$ less the width of back. O to I may be made 1 inch. Locate the pitches as follows:

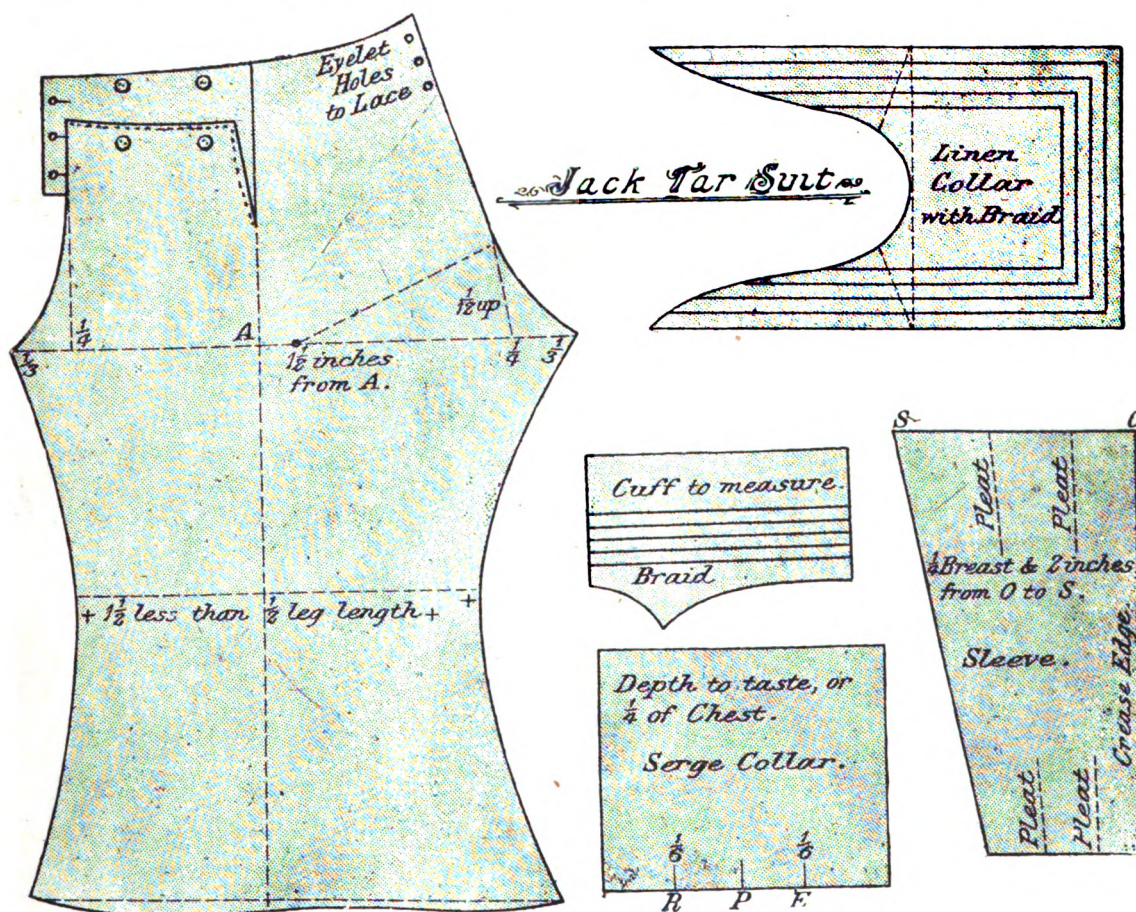


Plate 7.

$15\frac{1}{2}$; where the two segments cross each other locates the neck point F. F to V, the same distance as O to 2. V to I, about the same quantity. Draw breast line of the garment from V to $15\frac{1}{2}$, below these points square down. Find point D by sweeping by the over shoulder measure less 6 to W of the back. Make the width of the shoulder a trifle less than the width of back from $\frac{5}{8}$ to $5\frac{1}{4}$. Now shape the scye as illustrated. Locate side seam by making it a trifle wider than $\frac{1}{6}$ of the breast measure. Add on $2\frac{1}{2}$ to 3 inches of lapel to the front, and shape the turn to taste.

From $\frac{3}{4}$ inch above the level of the bottom of the scye, the back pitch one-twelfth of an inch below point $5\frac{1}{4}$, measure up the size of top scye, and apply that quantity from 1 to 7. O to $3\frac{1}{2}$ is $\frac{1}{2}$ the distance from 1 to 7. Now measure off the length of sleeve less the width of back to 7, measuring down to $6\frac{1}{4}$ the length to elbow, and then to $4\frac{3}{4}$ the length to cuff. Hollow the forearm at $10\frac{3}{4}$ inch. Make the width of elbow from 10 to $6\frac{1}{4}$ one-fourth of the breast plus $\frac{1}{4}$ inch. Make width of cuff from $15\frac{1}{2}$ to $4\frac{1}{6}$ of breast plus $\frac{1}{2}$ inch. The fronts are usually finished with three brass buttons on either side, and the cuffs with three buttons placed across as illustrated.

Chapter IV.

Highland Suits.

One of the most popular styles of what may be termed the fancy makes of suits is the Highland or Scotch Suit, which consists of

A Jacket

Or Doublet generally made to fasten close up to the neck and finished with 6 tashes or skirts round the bottom. The 2 on either side are double, and the 2 at the back are single. The



material generally is of velvet finished with corded edges, and trimmed over the sideseam on the tashes and on the cuff with Russia braid. Thistle diamond shaped white metal buttons are placed up each front on the tashes and cuffs.

The Vest

Is cut to button up to the throat, fastening with 5 buttons and is made up with 3 pointed flaps with 3 buttons and cords on them and with the bottom corners sharply cut away, the bottom showing a little below the bottom of the forepart of the jacket. It is made of velvet and is edged to match the jacket.

The Kilt

Is made of check tartan to reach to the knees. This has a plain apron at either end and a kilted part to go round the back. The kilt must be full. It is usually secured to a vest or bodypart of silesia and the kilt is finished with a waistband lining. The kilt being stitched through at this part to keep it in position. Over this is worn a

Scarf

Which is secured in position by a brooch. Then there is the



Sporran

Of skin or leather. For full dress this is usually made up of skin having long hair and trimmed with 2 or 3 tufts or tassels and a strap of leather to secure it round the waist. For undress suits the animal sporran is used. This is made of skin having a short hair and finished with an animal's head. Another style of sporran also used for undress suits is the leather sporran which is made of ornamental leather.

The costume is usually completed with $\frac{3}{4}$ hose, buckle shoes, an Eton Collar, a silk check bow, and a velvet cap. To this may be added a Dirk, a Skein Dhu, and a Claymore: but these are not often used. Such is the full dress Scotch Suit.

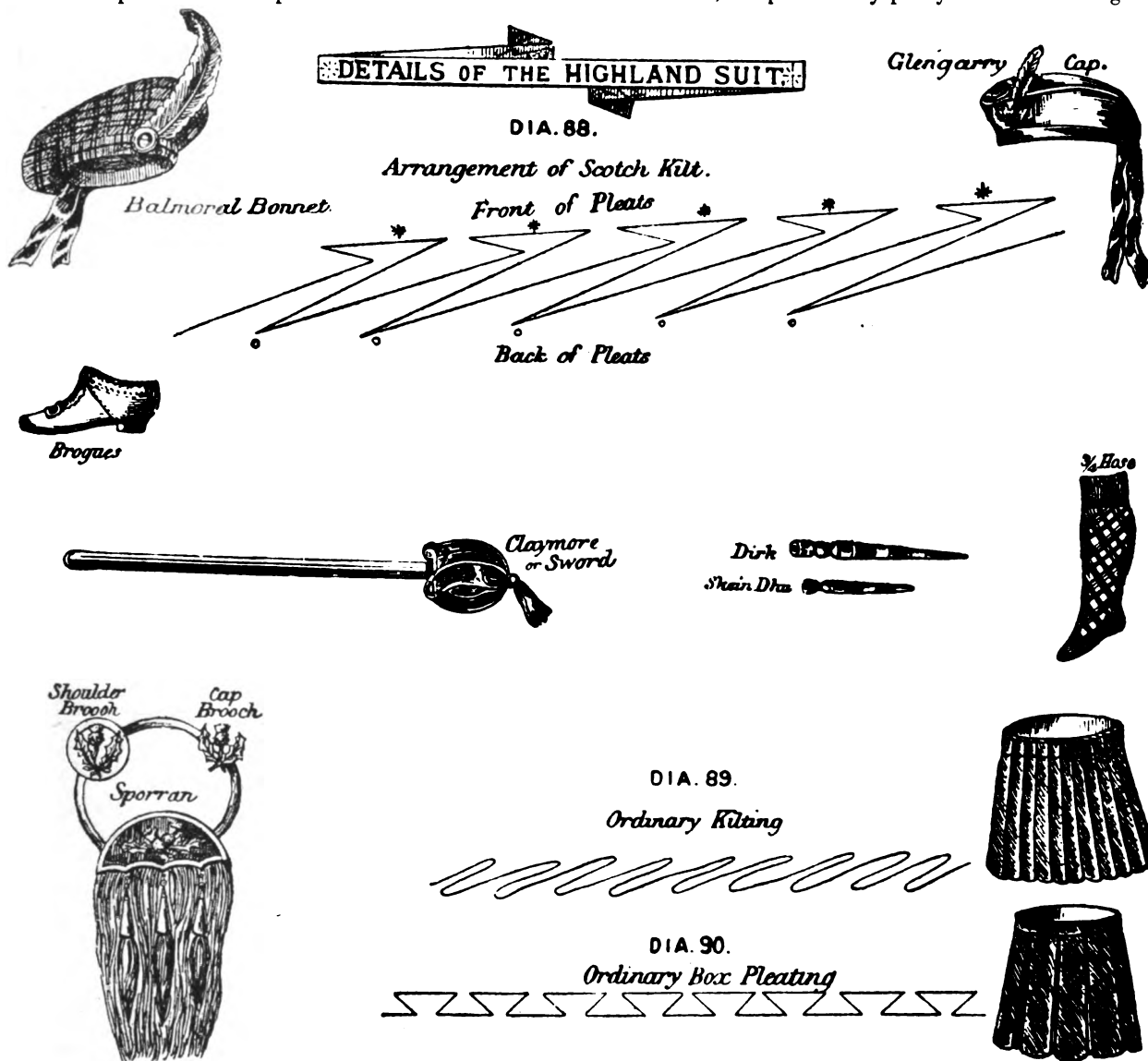
Then then there is

Undress Scotch Suit

Which is usually made of Tweed and consists of a round three seam jacket, fastening to the neck, with fronts rounded away. Point flap pockets at the hips, an outside breast pocket with welt, gauntlet cuffs trimmed with three cords and buttons, which are also placed on the flaps.

Evening Dress.

Another variation of this is the style worn for Evening Dress, and consists of a plaid kilt, a white vest of the no-collar pattern to open at the breast and a black cloth jacket with roll collar faced with silk, and rolling low. Eton collar, large bow, fancy sporran, three-quarter hose, check pattern, and buckle shoes, complete a very pretty dress for evening wear.



The Vest

Is of the same material as the coat, cut rather long with the bottom corners cut away.

The Kilt

Is also of the same material as the coat, and is made up very much like the full dress kilt. It has two rosettes of ribbons on the right edge of the left apron, and the sporran worn is of a less fanciful character. The three-quarter hose are plain. The cap is of the Tam O'Shanter pattern, and the bow is of elf colour.

Details of the Highland Suit.

On the above diagrams we illustrate a few of the details of the Highland Suit, and from these will be gathered the shape of the Balmoral bonnet and Glengarry caps. They will be able to see the shoes that go by the name of brogues, the three-quarter hose worn, the style of the claymore, the dirk, and the skein dhu. The dress sporran, the shoulder brooch and cap brooch are all illustrated on these diagrams. On Dia. 88 we show a section of the arrangement of the Scotch kilts, but as this is very complicated it is seldom used for boys' kilts, the ordinary kilting shown on Dia. 89 being the style most generally used, whilst the box pleating illustrated on Dia. 90 is frequently adopted for skirts worn with sailor blouses, &c.

The Diagrams

Are well-nigh self-explanatory. Those on Plate 8 illustrate the Dress Suit and are all marked out to the 36 breast, so that they may be reproduced to any size by the graduated tapes agreeing with the half chest measure, a plan which is much used by some cutters, and is very simple. Diagram 80 is the body part of the Jacket of Doublet. Diagram 82 the back skirts, the right one being usually cut wider than the left to allow it to go under the left one. Diagram 83 is the side skirt, the fine line illustrating the top skirt. Diagram 84 is the front skirt, the dotted line indicating the position of the pocket, and the fine line the shape of the top skirt. Diagram 81 shows the sleeve with the gauntlet cuff. Diagram 85 is the Vest with the extra long foreparts and pointed flaps. Diagram 86 is the finished Kilt, but this does not illustrate the cotton bodypart, which is usually attached to it at the top from half way across left apron to half way across the right apron. The quantity of material put into a skirt for a little boy of 24 breast is 13 $\frac{1}{2}$ inches round the bottom and 13 inches long will allow for plenty of fulness in the kilt and a box at the side of the left apron. It is made up as follows:

Right or under apron 13 $\frac{1}{2}$ inches wide at bottom and 11 $\frac{1}{2}$ inches wide at top. First pleat, an inverted box pleat 3 inches wide, then follows about 21 side pleats 1 $\frac{1}{2}$ inches wide, arranged left over right, the last one being three inches deep, then follows the left or top apron, which is the same size as the right one. A buttonhole is placed in the top corner of the right apron to fasten to a button placed inside the left side of the left apron, whilst the left apron has two holes worked at the top to fasten over two black mohair vest buttons. Two black silk rosettes 2 inches in diameter with two ends 3 $\frac{1}{2}$ ins. long and a diamond shaped thistle button in the centre. The silesia vest comes to the centre of each apron, and fastens up the centre.

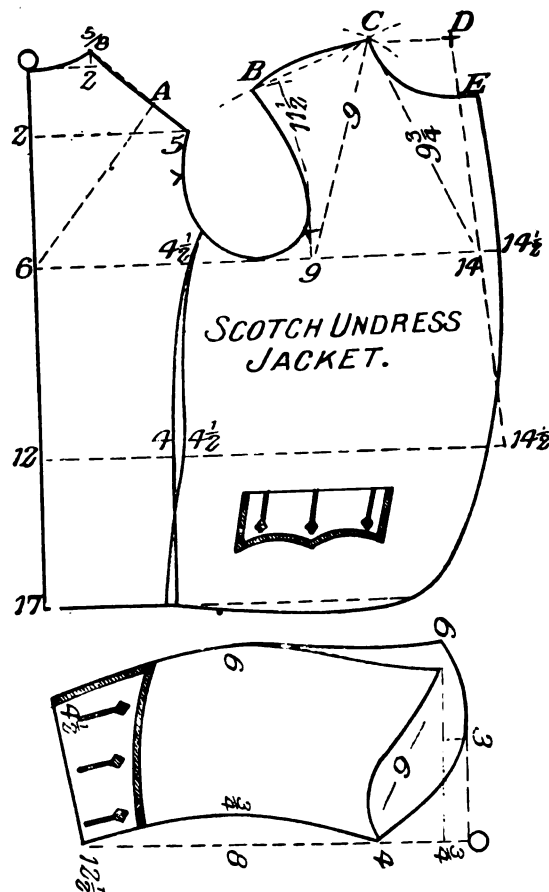
Various Tartans.

For those who wish to make a special study of the Tartans of the Scottish Clans we recommend them to procure a little book published by W. & A. K. Johnston, entitled, "The Scottish Clans and their Tartans," the price is 2s. 6d. It has a large number of coloured plates showing the colours and composition of the Tartan worn by each of the Clans.

The Undress Jacket.

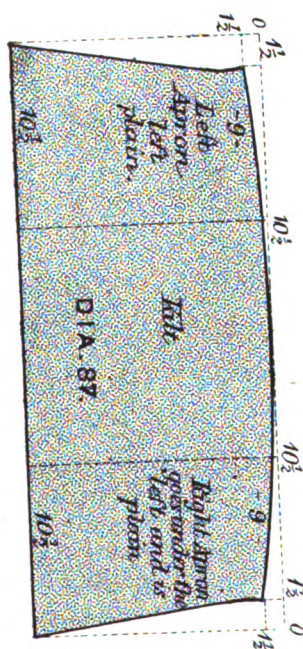
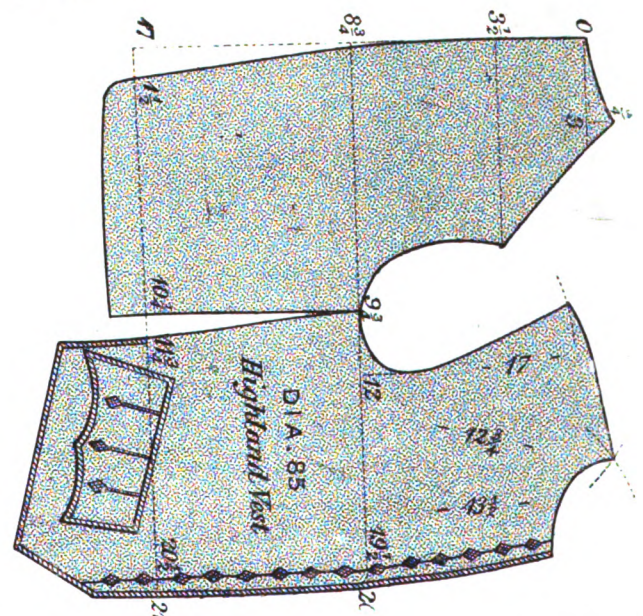
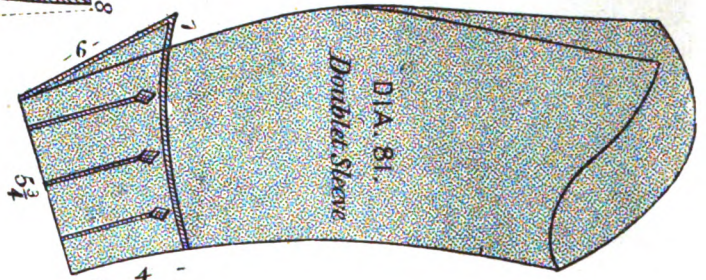
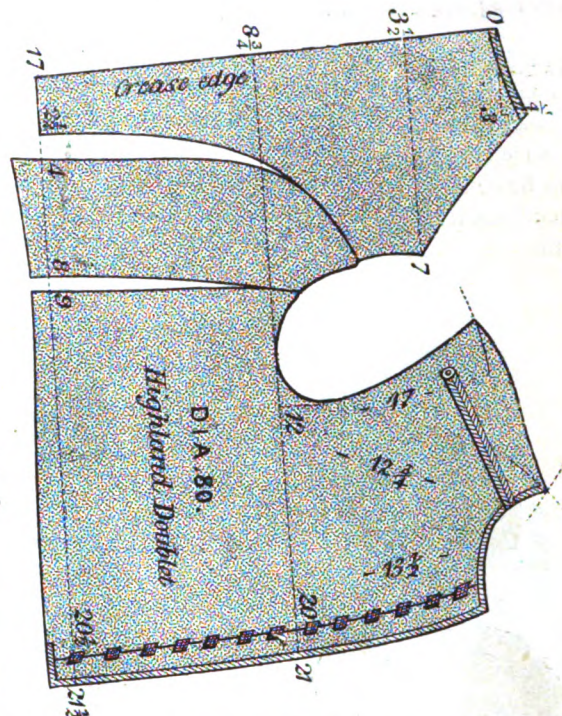
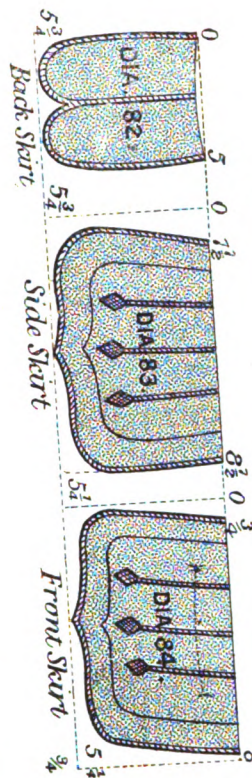
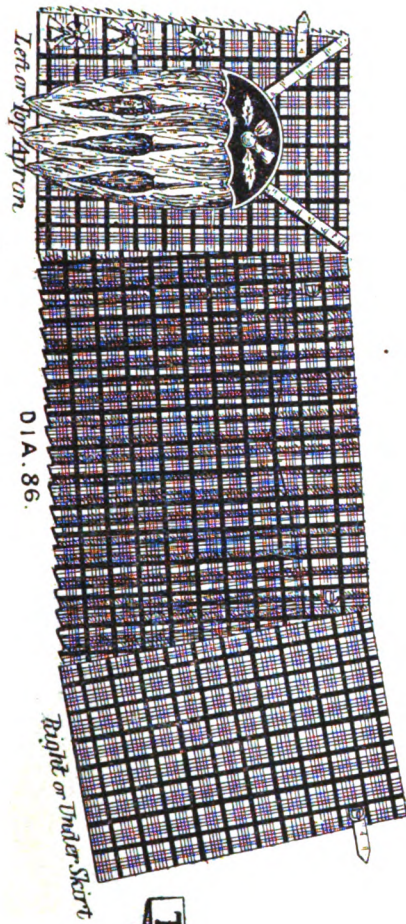
This is drafted out to system. Draw line O 1.. O to 2, $\frac{1}{3}$ depth of scye. O to 6, depth of scye. O to 12, natural waist. O to 17 full length plus $\frac{1}{2}$ inch. Draw lines at right angles. O to 2, one-twelfth breast. Mark up $\frac{3}{8}$ and shape back neck. 2 to 5, width of back plus $\frac{1}{4}$ inch. 6 to 14, half chest plus 2 inches. 14 to 9 the across chest. From 9, sweep by the front shoulder measure less width of back neck in the direction of C. Add $\frac{3}{4}$ inch, and sweep again, using point 14 as a pivot, and where the two segments intersect each

locates the neck point. Mark out from C to D one-twelfth breast, and down from D to E one twelfth breast, and shape scye. Now sweep from 9 to find B, using the over shoulder measure less 6 A of the back. Make B C a trifle less than the back, and shape scye. Make width of back 6 to 4 $\frac{1}{6}$ breast. Take out $\frac{1}{2}$ inch from 4 to 4 $\frac{1}{2}$, and let sideseam of forepart overlap back $\frac{1}{2}$ inch. Measure up waist to measure and 2 inches and draw breast line from D to 14 $\frac{1}{2}$. Add on 1 inch at E, and shape front as shown, letting bottom drop a little below line drawn at right angles to 17.



The Sleeve.

Draw line at right angles to O. Make O to 2, $\frac{3}{4}$ inch. O to 4 the distance from 6 to 9 of bodypart less 2 to 5. Make the width at top from $\frac{3}{4}$ to 6 one half of scye, and O to 3 half $\frac{3}{4}$ 6, and shape sleeve head. Now apply the width of back to 6, and measure off the length to elbow and cuff. Hollow the elbow at forearm $\frac{3}{4}$ inch, and make the width about 1 inch less than $\frac{1}{4}$ breast. Make the cuff rather more than $\frac{1}{6}$ breast. Obtain the slope of cuff by sweeping from 6. Measure across from 4 one-half of scye to find the top of the hindarm, and complete as shown. The Vest and Kilt are made from the same material as the coat, and are cut and made in the same shape and style as described for the Full Dress Highland Suit.



THE HIGHLAND DOUBLET, VEST, & KILT.

The following prices of accessories is taken from the price list of Messrs. Gardiner of Commercial Road, E., who have long had a reputation as a Scotch House.

	s.	d.	s.	d.
Dress Sporrans	4	11	to	15 6
Animal Sporrans	5	11	to	12 6
Leather Sporrans	4	11	to	10 6
Shoulder Brooches	3	6	to	14 6
Cap Brooches	1	11	to	7 6
Cock Tails for Caps	1	6	to	2 6
Dirks	10	6	to	15 6

Chapter V.

Jackets. Plate 9.

For boys above the age of six there are few styles that find wider favour than some adaptation of the jacket, and the large number of variations possible in this garment can be gathered from the selection we give on these pages.

First we illustrate the low rolling D.B. Reefer suit finished with fancy buttons, and worn with knicker breeches, and Tam O'Shanter hat. This is a very dressy style of suit that would find a ready sale, and is very easy to make.



Fig. 1.



Fig. 2.



Fig. 3.

Skein Dhu	6	6	to	10 6
Kilt Pins	4	6	to	10 6

These goods can also be obtained from Messrs. J. Platt and Co., of St. Martin's Lane, W.C., whose prices for sporrans range from 3s. 9d. to 8s. 6d.

The prices charged for velvet doublet and vest vary from 17s. 6d. to 25s. Supertine cloth ditto. 25s. to 30s. Clan tartan kilts cost 12s. 6d. to 16s. 6d. Scarf 4s., and trews or short trousers of tartan or tweed to wear under the kilt, costs from 4s. to 6s. per pair.

On the next figure we have a very similar style, only that the fronts are cut square, and the pockets put in with flaps; such a style would be suitable for a tweed, the little fancy vest and fancy collar showing it off to good advantage, and illustrates the possibilities of contrasting materials.

Next we have the tweed jacket suit, the jacket finished at the neck with a collar and turn, the fronts cut square and moderately open, the vest of the high button variety, and the knickers finished with close-fitting knees.

On the next figure we have the roll collar dress lounge, the body made of velvet and the roll faced with silk, this is the style for evening dress for a slightly older boy, the vest worn with it is of the no-collar pattern, and made of white marcella. An Eton collar is worn inside the coat, and a little bow completes the neck.

The following portrays the fronts fastening up to the throat without a collar, and the fronts finished with round collars smartly cut away, which, when made from velvet, has a very neat and genteel appearance.



Fig. 4.



Fig. 5.



Fig. 6.

Our final illustration shows a little jacket of the no-collar style, but having the points turned back and rolling to the waist. This is an excellent style for evening dress for a little boy, especially when made of velvet and worn over a light coloured silk blouse, and finished at the neck with a fancy lace collar.

The Diagrams.

On the accompanying diagrams we illustrate the cutting of these varieties of juvenile jackets, we have taken the styles shown on the accompanying figures and shown how to cut them. On Diagram 1 we portray the three seam style of back, and on Diagram 4 the whole back.

Diagram 1.

We have taken the measures given on the scales for the 24 breast for our draft: viz., $6\frac{1}{4}$, $11\frac{3}{4}$, 18, 5, 12, $19\frac{1}{2}$, $5\frac{1}{4}$, $9\frac{1}{2}$, $12\frac{3}{4}$, 24, 24. These we apply as follows:

Draw line O $18\frac{1}{2}$; O to 2, $\frac{1}{3}$ depth of scye; O to $6\frac{1}{4}$, depth of scye; O to $11\frac{3}{4}$, natural waist length; O to $18\frac{1}{2}$, full length plus $\frac{1}{2}$ inch for two seams; Draw lines at right angles to O, 2, ($\frac{1}{4}$, $11\frac{3}{4}$ to $18\frac{1}{2}$).

O to 2, one-twelfth breast or rather less.

2 to $5\frac{1}{2}$, width across back plus half inch.

$6\frac{1}{4}$ to $14\frac{1}{4}$, half breast plus 2 to $2\frac{1}{2}$ inches, say $2\frac{1}{2}$.

$14\frac{1}{4}$ to 9, the across chest measure.

At $11\frac{3}{4}$ hollow back $\frac{1}{2}$ inch, and shape back seam from O to $\frac{1}{4}$ to $18\frac{1}{2}$. From $\frac{1}{4}$ to $4\frac{1}{4}$ is one-sixth breast, below which point square down, and continue line by a curve up into the back scye, curve back scye up to $5\frac{1}{2}$. Shape shoulder seam from $5\frac{1}{2}$ to $\frac{1}{2}$, and curve back neck from O to $\frac{1}{2}$ by raising $\frac{1}{2}$ inch above point 2.

The Shoulders

Now claim our attention. Sweep from 9 by front shoulder measure, less width of back neck. Now add $\frac{1}{2}$ inch to this quantity, and sweep from point $14\frac{1}{4}$, and where these sweeps cross each other locates the neck point.

Now sweep again from point 9 by the over shoulder measure less $6\frac{1}{4}$ A of the back, which finds point B. Make B C $\frac{1}{4}$ inch narrower than $\frac{1}{2}$ to $5\frac{1}{2}$ of the back shoulder, and shape the

to taste, letting the bottom drop $\frac{1}{2}$ inch below line drawn at right angles to 18 $\frac{1}{2}$. Draft the sleeve as previously described, and the jacket is complete.

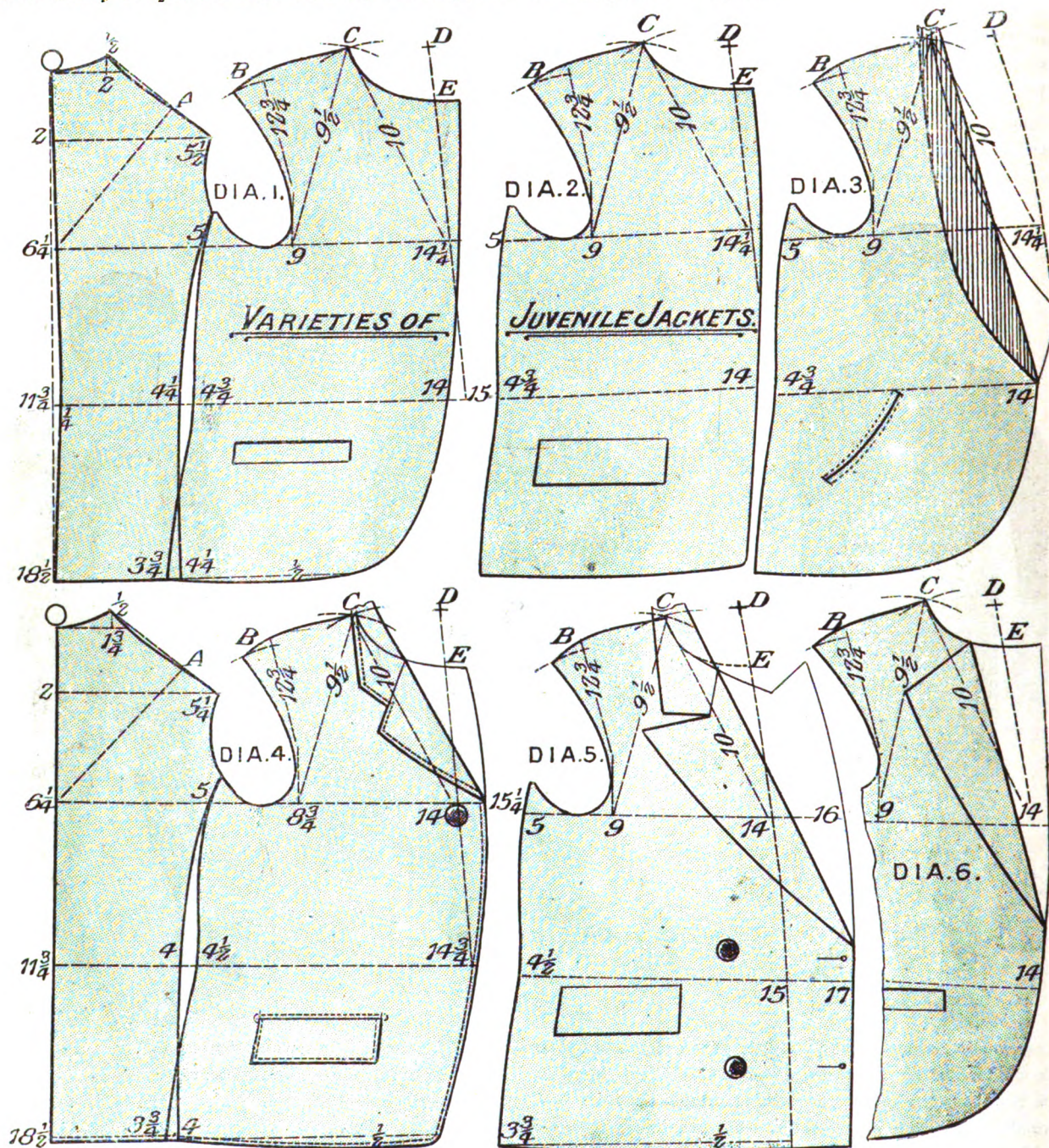


Plate 9.

scye as shown. C to D is one-twelfth of the breast, and D to E is a like quantity.

We now turn our attention to the waist, taking out above $\frac{1}{2}$ inch between back and forepart between 4 $\frac{1}{4}$ and 4 $\frac{3}{4}$, and then measuring up to the waist, plus 2 $\frac{1}{4}$ as for breast. The breast line may now be drawn from D through 14 $\frac{1}{4}$ to 15. Add on $\frac{3}{4}$ to 1 inch for button stand at E, and shape front

Diagram 2

Shows the variation to be made in the front for the style illustrated on the second figure on preceding plate. This simply consists of reshaping the bottom of forepart.

Dress Jacket. Diagram 3.

In this style the gorge is lowered to within 2 or 3 inches of the turning point, the gorge being filled in with a roll collar,

and the shape of the roll decided by the shape of this collar. This is by far the easiest plan, though there are some who cut the roll in one with the forepart. We illustrate on this forepart a jeated pocket, which makes the third style on this row, Diagram 1 having a welt pocket, Diagram 2 a flap, and Diagram 3 a jeated pocket put in on the slant.

Whole Back Tweed Jacket.

Diagram 4.

The only changes necessary for the whole back are to make the construction line the centre of back, and to reduce the width at neck, across back to waist $\frac{1}{4}$ inch. We have also reduced the amount allowed for making up $\frac{1}{4}$ inch, so that from $6\frac{1}{4}$ to 14 is only two inches over the half chest. Beyond the breast line we have allowed $1\frac{1}{4}$ inches of button stand. The front being shaped away in harmony with the style shown in the figure. The shape given to the lapel is a matter of taste, and it may be well for us to note here that many of these jackets are made up without a collar, the lapel being turned back as here shown, but the neck left without any other fitting up, that plan being thinner to go under the collar, and is consequently preferred by many.

D.B. Reefer. Diagram 5.

The D.B. Reefer shown on Figure 6 on preceding plate is cut as Diagram 5. The breast line is continued through to bottom, and beyond it an overlap or lapel of about 2 inches is added. The shape given to the lapel above the top button being quite a matter of taste, and the only thing to bear in mind is that it decides the shape of the rever or turn, and as this plays a somewhat important part in this little jacket it should be cut with taste.

Diagram 6.

On this diagram we illustrate how to cut the style of front shown on Figure 3. This is really identical with Diagram 1, the difference being provided by the making being so arranged that the upper part of the front of the forepart is made to turn back.

These are just a few of the styles in which the jacket may be cut, others will be found in our chapter on artistic and other types of juvenile costume, and these two chapters will find further amplification in our description of the designer which will go to show that the variations that may be introduced into the little jacket are unlimited.

Braided Jackets. Plate 10.

Some four years ago braided jackets were very popular, and as it is quite possible they may again find a place in the fashions for juveniles, we give examples of them.

It will be noticed there are two distinct styles of braiding, independent of the cuffs viz., vertical and horizontal, the former with the design or patterns running up and down the figure, and in the latter across, the effect of these on different types of juveniles will be very striking, and the tailor may show a knowledge of artistic effect by the selection he makes for different forms. Diagrams 94, 96, and 97 are especially suitable for the podgy, fat boy, and Diagrams 100, 103, and 106 would improve the boy whose tendency is to the tall and thin type. Why this is so we will endeavour to explain. It is a well known fact that stripes add to the size of the figure (apparently), in whatever direction they run, and as these designs of braiding have a very similar effect by producing a line in the direction the braid is put on. In Diagrams 94, 96, and 97 the most prominent line of trimming running vertically cuts the figure, as it were, into sections and so reduces the width and increases the height, whilst those shown on Diagrams 100, 103, 106, running in the reverse direction add to the width and reduces the height.

The Prince. Diagrams 94 and 95.

This suit is made from diagonal, and trimmed with a bracket of wide fancy braid, traced all round with a Russia braid, in a fancy design which is both simple and effective. The pocket is put in slightly on the bias, and traced round with eyes of Russia braid and finished off with crow's toes at the ends. The cuff, as illustrated on Diagram 95, is to match, whilst a similar design is placed on the side of the knickers. As will be seen, it fastens down the front with holes and buttons, and and Eton collar finishes it at neck.

The Count. Diagrams 96 and 98.

Illustrates the cuff and forepart of a similar design, though quite different in actual detail. As with the former, two widths of braid are used, the broad one of a fancy plaited design being placed at the back, and the front rows of Russia braid being laid on in fancy figures. The cuff is designed in harmony, and, as with the former, the knickers should be trimmed to correspond. Some very stylish effects may be produced by contrasting colours of braid, such as a brown on a drab, and so on, but on this point it will be best for our readers to experiment, and then, if they have a good eye for effect, they will soon be able to decide what will produce the best style under the circumstances.

The Duke. Diagrams 97 to 99.

This is another combination of fancy broad and Russian braid. The effect of this design is very pretty, besides which it is very simple.

To produce these and similar designs use Brigg's transfer papers, which are arranged with the design on a piece of thin tissue paper laid on the part desired to be braided, and a warm iron passed over it; this transfers the pattern to the cloth, when the braid can be easily run on the marks so

obtained. Books of the various designs may be had from them at a very small cost, and the price of the papers is quite nominal. The address is 8A, Church Street, Manchester.

The Rifle. Diagram 100.

This style is an adaptation of the style of trimming used for the Rifles of His Majesty's army. The edges are corded, and six drop loops are passed across the breast, the top one extending to the shoulder seams and gradually reducing in width to the bottom one. The double cord is formed in a loop top and bottom, and a netted button put on the top of the drop. Olivets are placed down the fronts on one side, and loops of cord left on the other. The pocket is corded round with a crow's toe in the centre of top, two loops placed at

and dropped over. This should be properly done with two rows of braid. It will, however, simplify matters if one wide one is used. As will be seen, this, too, is fastened down the front with hooks and eyes, and olivets put down the fronts, which makes a neat finish. A facing should be put all down the front to prevent the underclothing showing through between the hooks and eyes.

The Artilleur. Diagram 106.

This is an adaptation of the Artillery Shell Jacket trimming where the cord is yellow on blue cloth. It is very effective, and one which can be easily produced by any intelligent tailor. The edge is corded, as is also the pocket. The chief



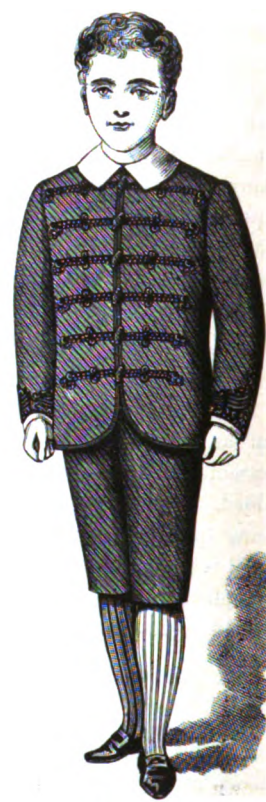
The Artilleur.



The Count.



The Gordon.



The Rifle.

equal distances along the lower edge. The cuffs shown in Diagrams 101 and 105 are reduced from that excellent work, "Garment Making," published at the "Tailor and Cutter" Office, and show respectively the designs for braiding the cuffs of lieutenants, captain, and major of the Rifles. The more elaborate of these are hardly likely to be used for Juveniles. Still, with a knowledge of the correct thing, they may be utilised or modified to taste.

The Gordon. Diagrams 102 and 103.

This is a very simple style of braiding, and is the same as on the statue of the late General Gordon in Trafalgar Square. It merely consists of braid laid on flat and the ends pointed

feature to notice is the finish at top and bottom. The front is finished with ball buttons, which are passed through the cord. This, however, is only done for ornament, it being fastened down with hooks and eyes as with the other. The cuff illustrated on Diagram 104 is the Regulation pattern for a Major of the Infantry, and is suitable for those on Diagram 100, or an adaptation may be used. There is another military designs in Diagram 13, which shows the Infantry Patrol Jacket, and which is equally suitable for juveniles and youths, if not more so. These designs of braiding will give the principal ideas to be embodied in trimming juvenile garments, many suggestions of which may be obtained from the military trimmings of the various branches of the service.

LITTLE BOYS' JACKETS
Designs for Braiding Fronts, Cuffs, &c.

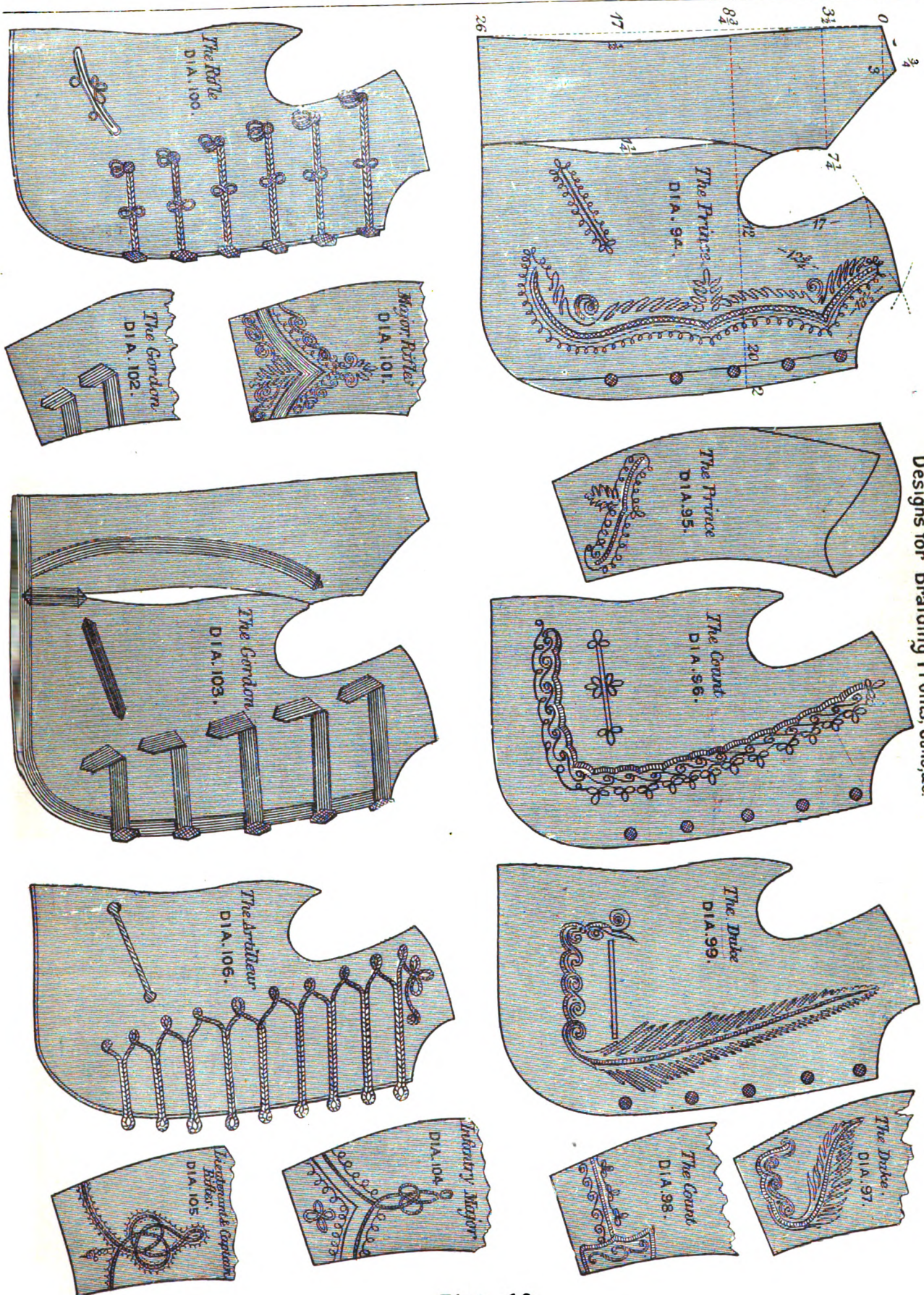


Plate 10.

Chapter VI.

Norfolk Jackets. Plates 11 and 12.

The Norfolk Jacket is now a recognised garment for juvenile wear, and, as it offers a wide field for the designer's art, it is made up in a variety of styles. It is eminently suitable for school and holiday wear, possessing an ease and freedom for the limbs, yet withal smart and stylish in appearance. The illustrations portray three of the most popular styles in wear. As will be seen, the chief difference lies in the arrangement of the pleats and the method of fastening the belt.

Figure 1. Diagram 1,

Shows the most popular finish adopted in this garment for adults, viz., a pleat down the centre of each forepart and one down the centre of back. With this finish the front pleats are laid on and stitched down each side, the back one being added when cutting the material. The waist belt may either be made up separately and passed through loops at the back and sides, or stitched through the waist section, the ends at front only being left loose. In making up the back pleat cut in this style, we do not approve of the edges being seamed together, as its principal characteristic of freedom is then destroyed. The most simple and effective finish is to crease the pleat into position with the iron and strongly tack a small strip of elastic at top and bottom, which will ensure the pleat being kept in position when the body is in a normal attitude. The style and position of pockets also vary in these garments. Some are finished with the flap and patch pocket, others the plain flap, or the ordinary lounge pocket. They, however, are invariably finished with an out breast pocket arranged in the pleat. An alternate style in pleating is that shown on

Figure 3. Diagrams 2.

Here we have two pleats arranged down each forepart, and three down the back section, i.e., down the centre seam, and one each side. Here also a different style in the finish of the pleats is suggested. They may be either added when cutting the material, or cut separate and merely attached to the forepart by the centre and so give the impression of being cut on. Diagram 5 illustrates the making up of the pleat with this finish. First arrange the length and then cut twice the width desired, serging the two outer edges together as shown by the illustration. It is then tacked into position and attached to the forepart or back through the bottom layer of the centre of pleat. The waist belt here is made up separately and left loose through the waist section, being passed through the pleats which forms the loops.

The Belt

Is simple in construction and make. It is cut to the waist measure plus the ends and an allowance for making up, it is then interlined with linen and the outer edges turned in a seam and then stitched and lined, completing by working a

buttonhole at the one end and two buttons at the other. Sometimes the belt is cut the same size as the made up garment from back seam to front edge, an extra button being put on to allow of its being brought closer if desired. The pockets here shown are of the ordinary lounge style with flaps.

Figure 2. Diagram 3

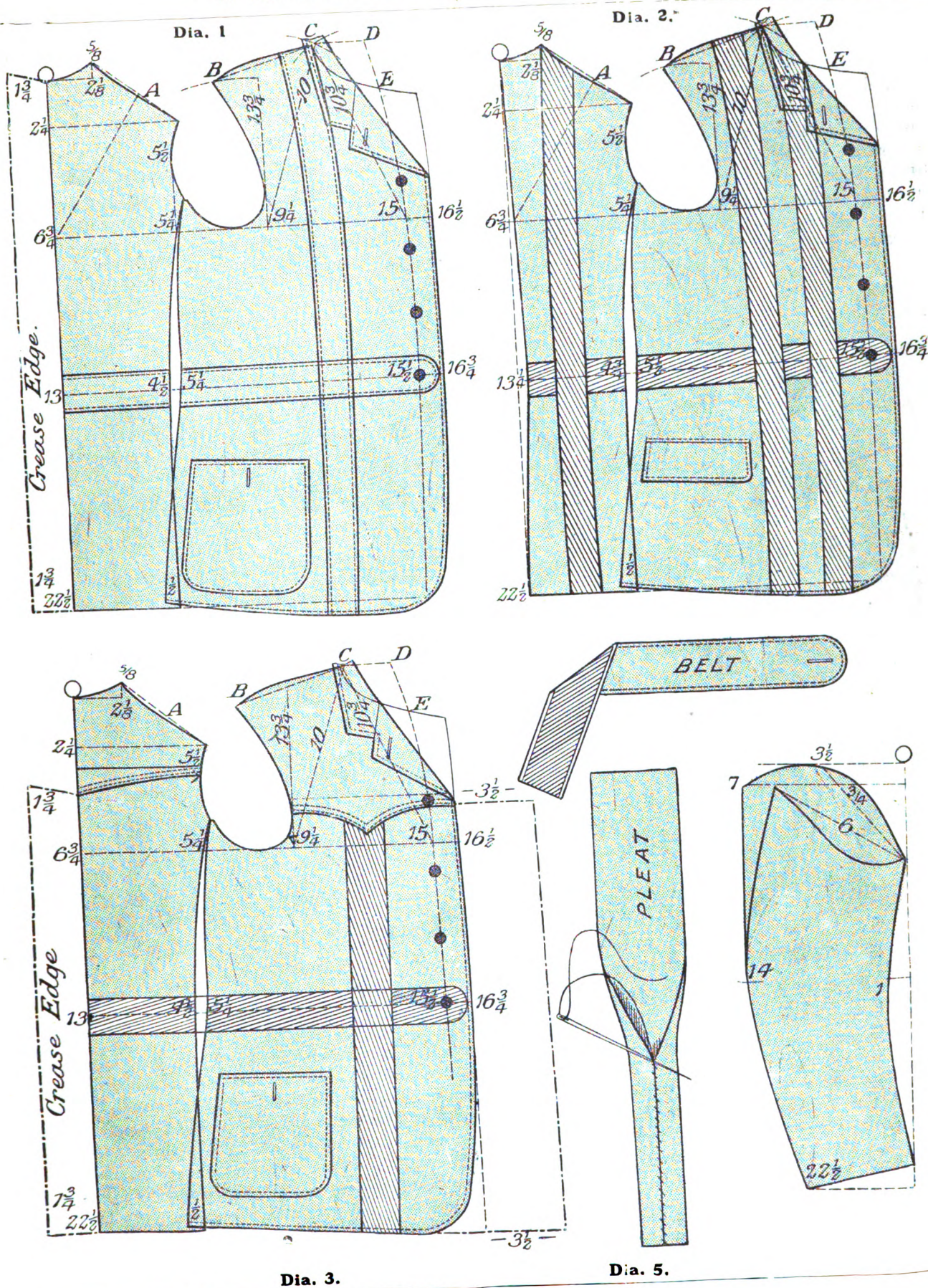
Depicts a style more suitable for holiday and country wear. With adults of a sporting tendency it finds special favour and is undoubtedly the popular garment for all sports and recreation generally. The top part of the forepart and back is finished with a yoke, the shape of these being a matter of individual taste. Below this a pleat is added to the cloth when cutting, and arranged down the centre of back and front. The patch pocket in this instance may be made with a pointed flap with hole and button if desired. Frequently a plain



leather belt with steel buckle is worn instead of a self material, although the latter is generally made up separate and passed through loops at side and back. With reference to

The Cutting

Of these garments, the best plan is to take the ordinary lounge pattern and arrange the outline of front, position of pleats &c. to taste. The diagrams will prove an excellent study in this respect, shewing all the necessary details and points infused. In placing the back part of Diagram 1 on the cloth arrange the centre $1\frac{3}{4}$ inches from the double edge of cloth, at both top and bottom and cut as shown by the diagram. With Diagram 3 a similar plan should be followed, although here the pleat finishes at the yoke, at the front $3\frac{1}{2}$ inches also should be added to form the pleat through forepart. In cutting the yoke across back and forepart, the underpart should run up $\frac{1}{2}$ to $\frac{3}{4}$ inch above, in order to take the width of the stitching. In cutting and shaping



Dia. 3.

Dia. 5.

The Patch Pocket,

Due allowance must be made for the pouch or surplus distributed through the lower part to form a sufficient receptacle for the handkerchief, &c.

Owing to a similarity with the lounge, a detailed description of the drafting of the diagram is unnecessary, although our readers will agree we have fully dealt with the special features in the foregoing description.

On the following plate of diagrams we have a more varied application to

the pattern referred to on a piece of cloth and have the same stitched in coloured silk, so that whenever a new design is required this is brought out and new ideas in pleats, seams, yokes, &c., are experimented with. In the following diagrams we have several smart designs in pleating. In the

Yoke Norfolk, Diagram 131,

The forepart is cut down, and a piece is inserted large enough to form the pleats, the seam being carefully hidden under the folds of the material. The following style shows the centre parts of the back and forepart cut away and pleats inserted.

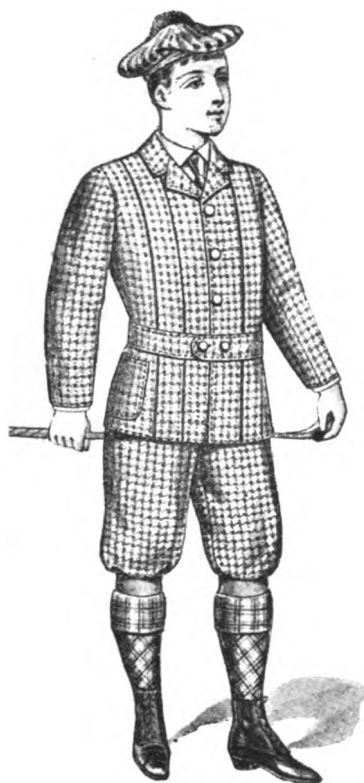


Fig. 1.

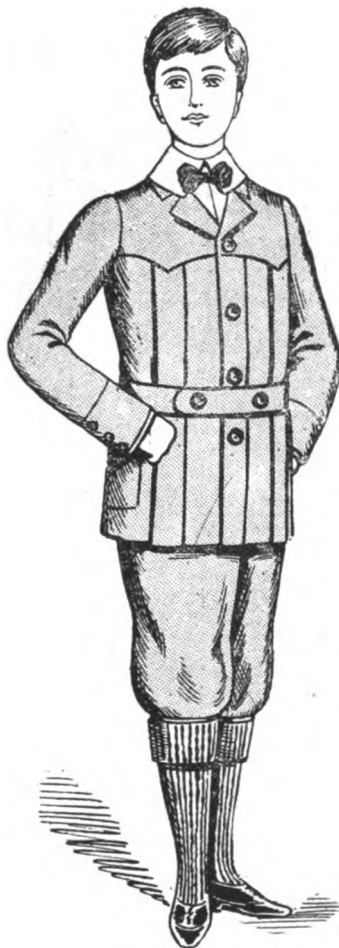


Fig. 2.



Fig. 3.

Pleating and Designing

In juvenile garments generally. There is no doubt, however, that this style of garment has somewhat lost favour with the public, the plain lounge and Norfolk varied in details of outline, pockets and fastening at neck, having superseded them. Still there is a steady demand for the varied styles as shown by the different designs emanating from the principal firms in the trade who cater specially for this branch of trade.

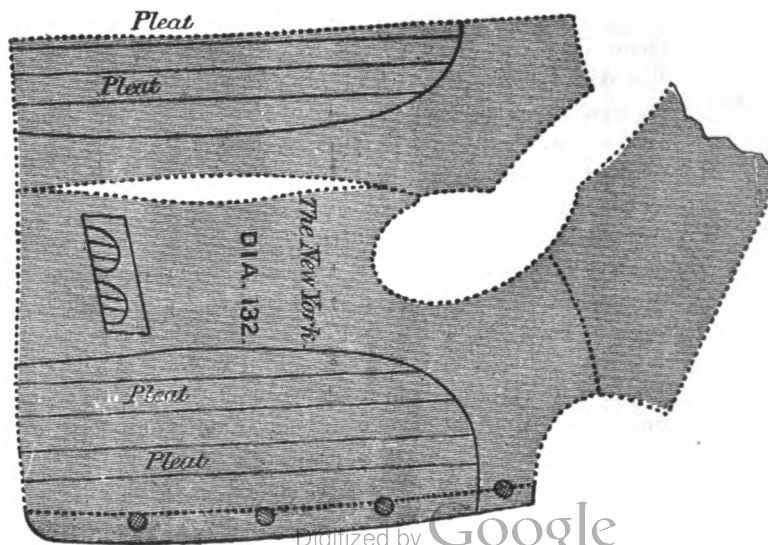
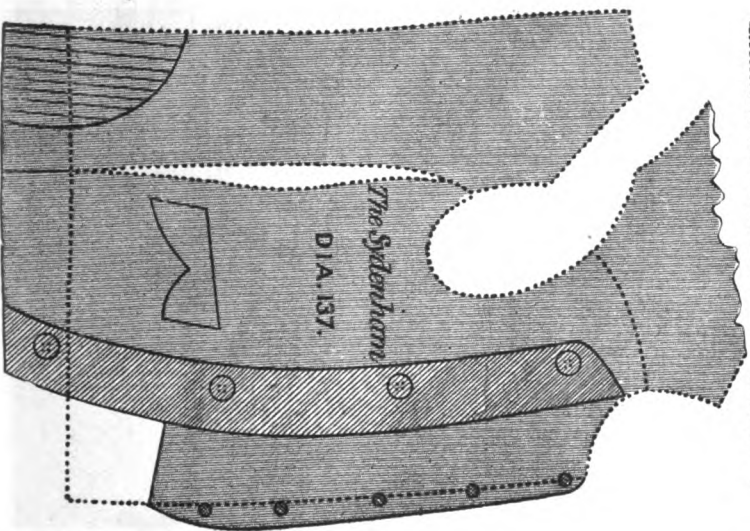
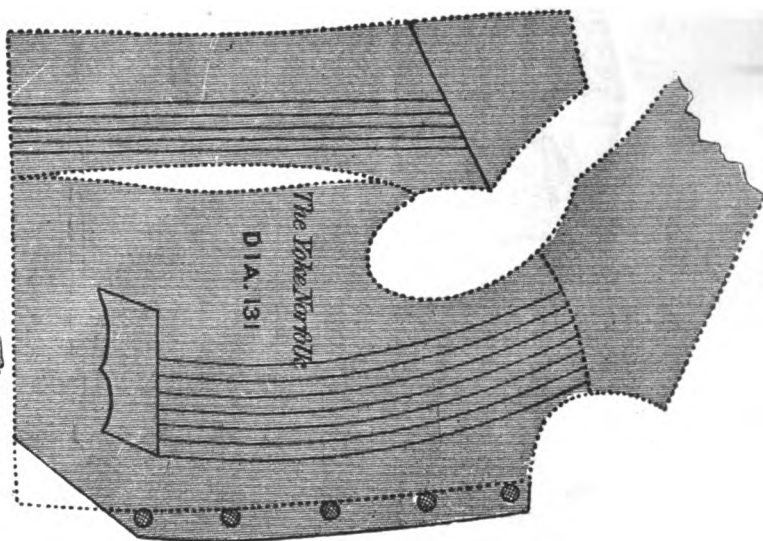
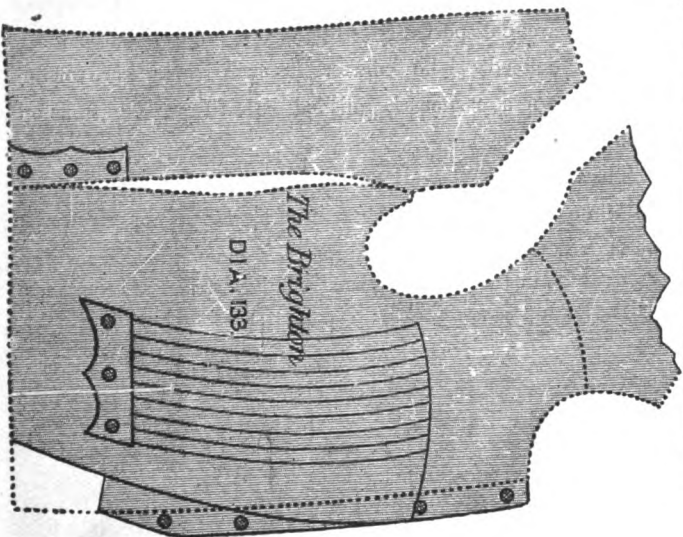
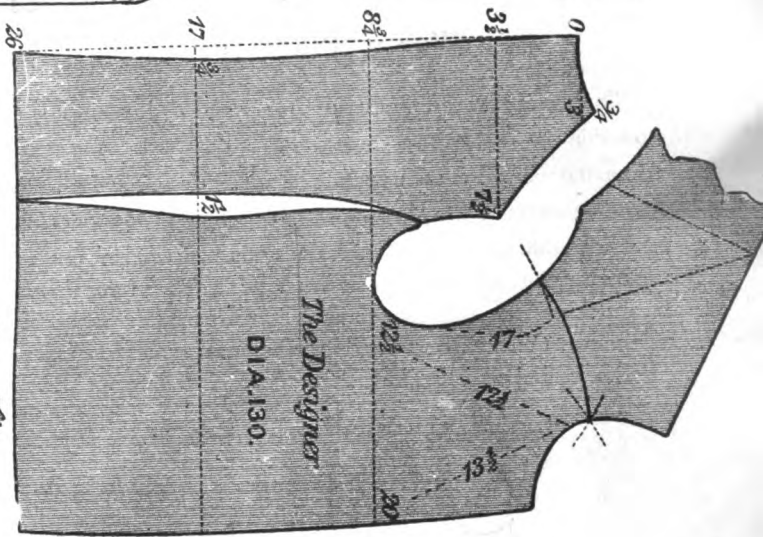
Diagram 130

Illustrates the pattern of a plain jacket, and is used as a basis for the designing of the varied styles shown on this page. A good plan, and one adopted by specialists in this work is to mark

Diagram 133

Illustrates the same idea developed, with the addition of a vest front inserted. The following style is more suitable for plush or velvet with silk facings, or the vest slip cut from material of a contrasting colour. As will be seen, the jacket is cut much longer than the vest, and from the general outline, together with the richness of the material and trimmings, it is suggestive of the dress of Louis XIV period. For success in designing, an artistic taste must be cultivated, together with a dash of originality. Again, each part must be trimmed in harmony with the other, back, forepart, sleeve, and collar, each forming an harmonious whole.

The Designer
Its practical
application
to
Various Styles.



Chapter VII.

Fancy Styles for Younger Juveniles

Wear. Plate 13.

The suitability of styles for our younger juveniles is a question that has vexed parents and tailors alike, for apart from the sailor blouse type of costume, the difficulty as to suitable styles at once presents itself. The lounge suits are too mannish, and present an appearance altogether out of harmony for this stage of boyhood life. Therefore, we are assured that the following plate of figures depicting the principal fancy styles worn, will be a welcome acquisition to this work.

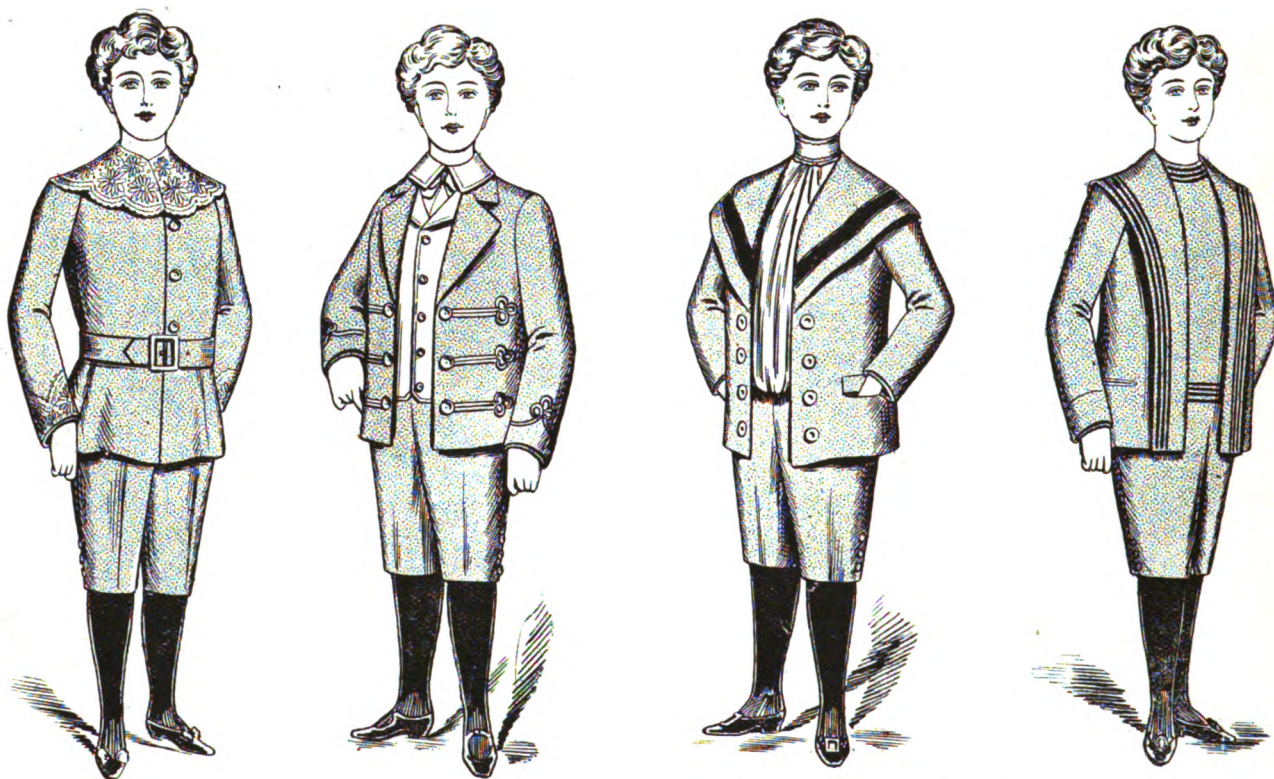


Figure 1 portrays a skirted jacket, buttoning up to the neck. The skirt is cut separate to obtain the requisite spring over the hips, the waist seam being covered with a belt. The neck is finished with a lace collar, the cuffs and sleeves being trimmed in harmony. Figure 2 illustrates a smart little coat similar to the lounge with a turn back lapel. The fronts are ornamented with cords of crew's toes trimming, with buttons and loop to fasten if necessary. The neck is made up plain, as a frilled shirt with large fancy collar is worn with it. Figure 3 portrays the D.B. Reefer finished with a deep sailor collar, the latter being of dungaree or drill trimmed with braid. It is made from different materials of various shades, blue and drab being favourite colours. It is invariably worn open, to display a singlet or loose front. Diagram 4 illustrates a neat

stylish costume cut on the lines of a lounge with turned back revers and sailor collar cut in one. The edges are trimmed with narrow braid, gimp or tracing of a suitable finish. It will be observed that with the exception of the first illustration the coats are cut perfectly straight hanging, with the waist scarcely defined. The knickers in each instance are of the style known as "shorts" finished with a row of buttons on each sideseam of knee.

The cutting of these is simple, as a glance at the diagrams on Plate 13 will show: they are drawn to the 24 breast measures, with the sectional measurements taken from the scale given in the opening pages of this work. The cutting of Diagram 1 is as follows:

Draw lines at right angles to O.

O to $2\frac{1}{4}$, one-third of scye depth.

O to $6\frac{1}{2}$, scye depth.

O to 12, length to natural waist

O to 20, full length plus seams.

Draw lines at right angles to these points.

Hollow the centre seam half an inch at waist, and draw back seam.

O to 2, one-twelfth breast measure, curving up $\frac{5}{8}$ inch, and form back neck.

From a point 2 inches below shoulder line measure of the width of back plus two seams, curve back scye and draw shoulder seam, hollowing it at the neck point $\frac{1}{4}$ inch.

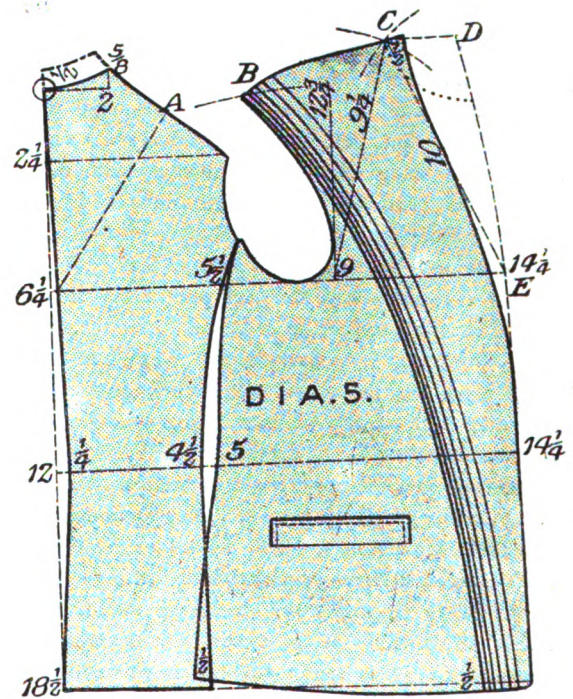
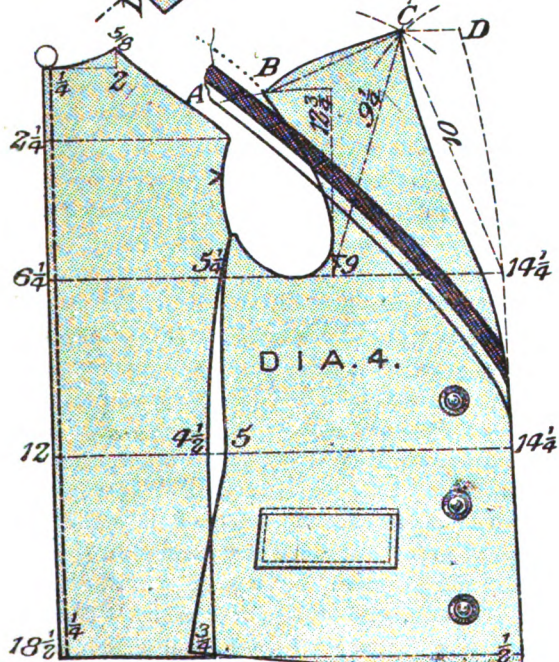
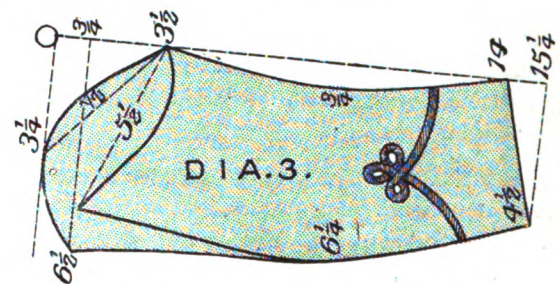
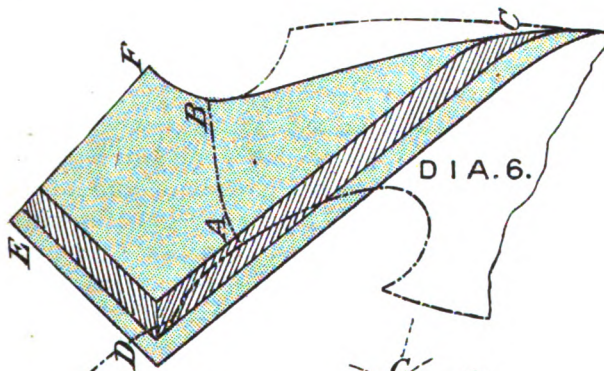
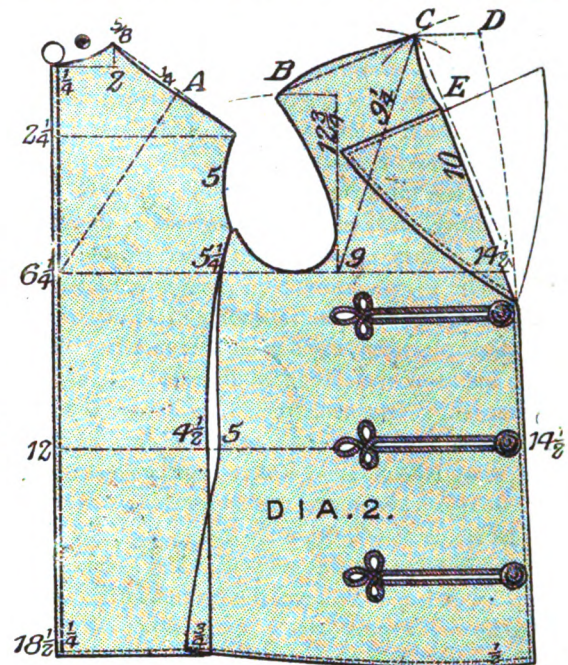
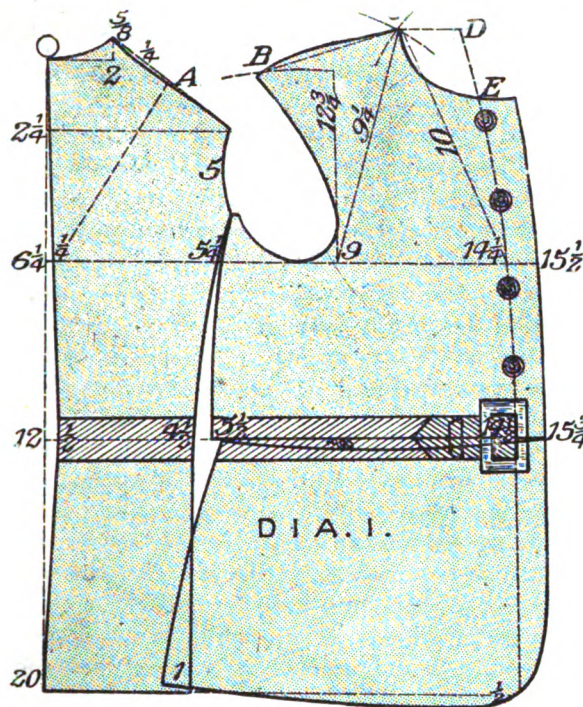


Plate 13.

From $\frac{1}{4}$ to $14\frac{1}{4}$ is half the breast measurement plus 2 ins. Locate the front scye by measuring from $14\frac{1}{4}$ to 9, the across chest measurement. To form the front shoulder first deduct the back neck quantity, 2 inches, and with the remaining quantity of front shoulder measure, sweep from point 9 at front scye and cast a segment in the direction of C: next add $\frac{3}{4}$ inch to this quantity, and cast another segment in the same direction and where they intersect each other locates neck point C. To obtain the shoulder point, measure the length of back from $\frac{1}{4}$ to A and with the remaining quantity of the oversoulder measure sweep from point 9 to find B; draw front shoulder and scye, the outline on diagram being a good guide in this respect. Next make the width of back at waist $\frac{1}{6}$ of breast, and continue to bottom by a line draw at right angles to the waist. Its position at scye may be determined by marking up $1\frac{1}{2}$ inches above the breast line, carefully avoiding too hollow a run. Suppress the waist at this part an inch, and then measure up the waist allowing 2 inches for the making up as at $14\frac{1}{2}$. To form the gorge and mark the centre line, measure forward from C to D one-twelfth of breast and draw centre line from D through $14\frac{1}{2}$ at breast to the waist and bottom. Mark down from D to E as from C to D, and form the gorge; add a $1\frac{1}{4}$ inch button-stand and draw front line. The forepart skirt is cut separate, and the sewing to edge hollowed $\frac{1}{2}$ inch, the bottom at sideseam overlapping the back 1 inch.

Diagram 2 is finished with a whole back, which necessitates the width of a seam being deducted from the pattern as marked on the diagram. The front is formed by measuring forward from C to D, one-twelfth of B, and then drawing the centre line. Next draw a line from neck point to opening, and then mark the upper edge of rever as at E, creasing the front back on the breast and shaping the rever to taste, hollowing the gorge slightly as from C to E. The waist is suppressed $\frac{1}{2}$ an inch at sideseam, the forepart overlapping the back $\frac{3}{4}$ of an inch. The following diagram of sleeve is obtained in the same manner as previously shown in this work, the cuff being trimmed in harmony with the fronts. Diagram 4 is also finished with a whole back, the fronts being finished with a deep sailor collar, cut as shown by Diagram 6. First determining the length of opening, and cut the fronts away like a no-collar vest to the neck point: lay the shoulder seams in a closing position as at A and B, and mark round the crease row from C to back neck. Next form the outer edge, and mark the depth as at D and E, points E and F corresponding to the centre of back, being cut on the crease. In all other respects it is cut similar to the previous diagram. The following style simply requires an adaptation of the fronts. Fill the gorge up $\frac{1}{2}$ inch, adding a similar quantity at back neck in lieu of a stand to the collar; place the shoulder seams in a closing position, and draw the revers and collar in one, or if preferred, arranging a seam on top of shoulder. The inside facing of revers and collar is then sewn around the gorge and down the front edge, the outer facing being trimmed with braid or tracing.

Fancy Dress Suits, &c. Plate 14.

Costumes for evening wear or fancy dress, play an important part in the catering for juvenile clothing, *i.e.*, if one is prepared to take up and master this speciality thoroughly. There is no doubt that with a good connection a large business may be done with these costumes, and certainly a larger profit is obtainable from these than any other garments he is called upon to provide. The annexed, illustrate four popular styles for fancy dress or evening wear. Figure 1 portrays the historical costume of Louis the Fourteenth period, and is a very popular dress at various juvenile festivities. It is as a page's dress, however, it is principally worn, and at society and notable weddings it forms an interesting feature. At the King's Coronation last year his Majesty's Robe was supported by pages dressed in a similar costume, and at all society functions of an important status, this costume is well represented. It is made from various rich materials, in silks, satins or brocade. A silk vest of a contrasting colour to the coat is worn, with knee breeches of similar material to the coat. The sleeves are finished with a deep frill cuff lined with silk and trimmed with narrow braid and fancy buttons at each end. The coat is cut to be worn open and finished at the neck with a stand collar. It is cut to fit fairly well in at the waist and full in the skirts. The vest, buttoned up to the neck, is cut long, the bottom of forepart being cut away as shown by the illustration. The breeches are cut tight fitting and finish with a neat garter or silk bows just below the knee. A silk or lace ruffle is closely tied round the neck. Its prohibitive price alone renders it a costume for the few, whilst none can gainsay its picturesque and graceful appearance. The next illustration depicts a costume suitable for evening wear generally. It is cut in the Reefer style, with full skirts and D.B. fronts. The neck is cut away similar to the sailor blouse, and a deep square linen collar worn over the shoulder. A separate waist belt with fancy buckle is fastened round the waist to define the figure at that part. Ordinary "shorts" with ornamental buttons at sideseam are worn with this costume. The next figure portrays a dress eminently suitable for fancy dress. It is suggestive of the Court and luxury, and when made from silk or velvet trimmed with fine white lace looks exceedingly smart and chic. A "wing" lined with silk of a contrasting colour and suitably trimmed is attached to the shoulder seam. Collar and cuffs of white pointed lace are worn, which considerably enhance the finished appearance of the costume. The last illustration portrays a fancy costume especially suitable for the elder juveniles. The coat is cut similar in outline to the state livery garments, with a waist seam and skirt. It is finished at the neck with a stand collar trimmed with a fancy braid, which is continued down the fronts of bodypart and skirt. Pointed flaps trimmed with braid are sewn across the waist seam, whilst the sleeves are finished with a full round cuff trimmed in harmony with the collar and bodypart. The neck is further ornamented with a lace ruffle, with inside cuff to match. The vest is of a fancy material suitably trimmed, whilst the breeches are

fastened just below the knee with 2 holes and buttons and garter and buckle. The cutting of these garments are not very difficult when once the requirements of the style is recognised. True, each has its own individual features which must be emphasised in the cutting, trimming, and making up. We will now briefly describe the cutting of the various styles commencing with Diagram 1.

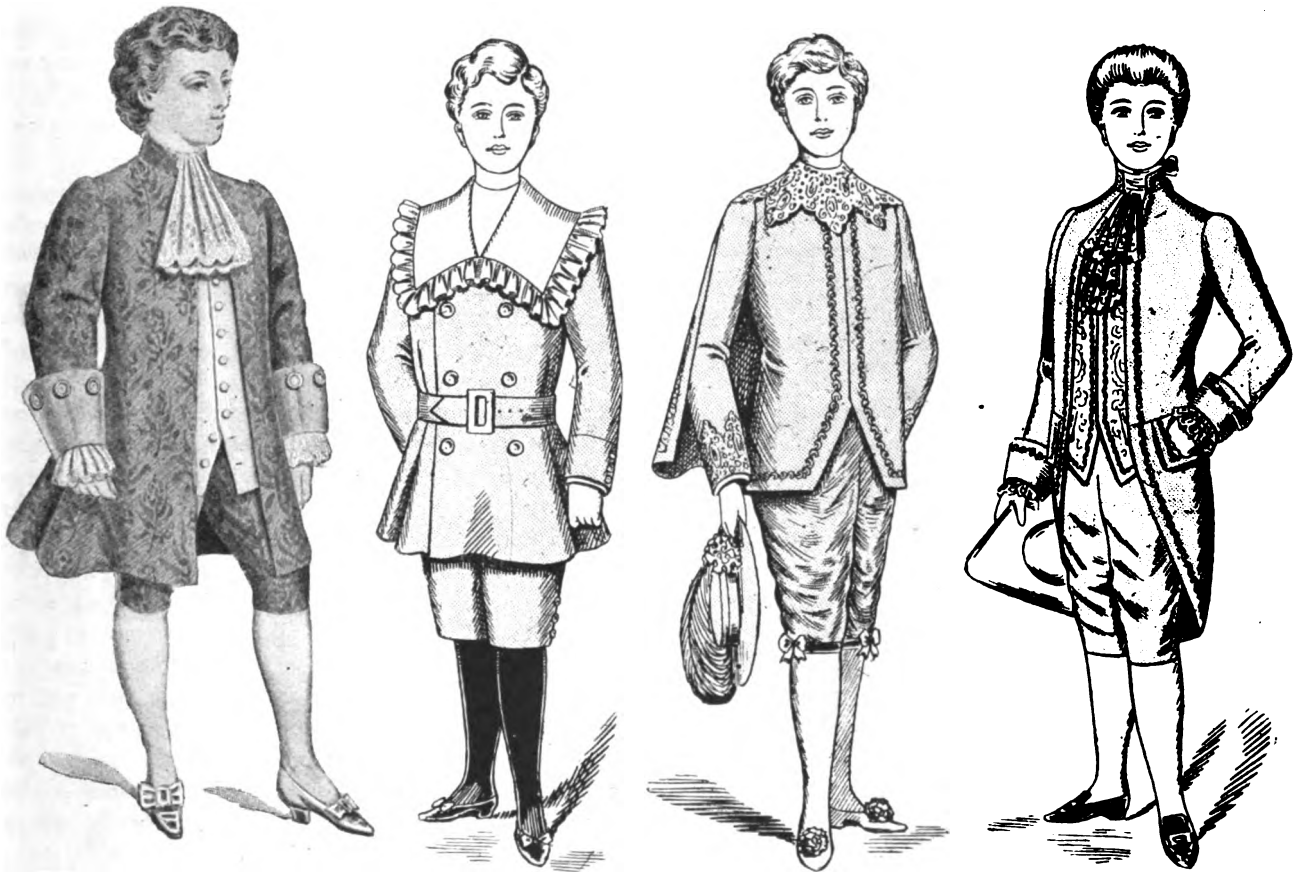
Draw line at right angles to O.

O to $2\frac{1}{4}$, $\frac{1}{3}$ of scye depth.

O to $6\frac{3}{4}$, the scye depth.

O to 13, natural waist length.

From this station we next proceed to sweep for the neck point. First deduct width of back neck, place this amount $9\frac{1}{2}$ at front scye, and with the remaining quantity of front shoulder measurement sweep in the direction of neck point; add $\frac{3}{4}$ inch to the latter quantity, and sweep from 16 as indicated by dotted line, and where the segments intersect each other as at C, locate neck point. To obtain the scye end of shoulder, measure length of back from $\frac{1}{2}$ to A, placing the result at $9\frac{1}{2}$, and, sweeping by the oversoulder quantity, fix point B. Next draw the front shoulder, and shape the scye, hollowing it well at front below $9\frac{1}{4}$, and close up round the back scye. The shoulder seam, moreover, should be rounde



O to 25, full length plus seams.

Draw lines right angles from these points.

On the neck line, O to $2\frac{1}{4}$, one-twelfth of breast, mark up $\frac{3}{4}$ inch and curve back neck.

From a point just below the shoulder line, measure the width of back plus seams, draw back scye and shoulder seam. Next mark in from construction line at waist $\frac{3}{4}$ inch and draw back seam, springing well out at bottom to obtain the requisite fulness of skirt. From point $\frac{1}{2}$ on the breast line at back, measure forward to 16 half breast plus $2\frac{1}{2}$ inches for making up, &c. From the latter point measure in the direction of front scye the across chest measurement $5\frac{3}{4}$ inches.

slightly above the line at B. To locate the sideseam, measure forward from $\frac{3}{4}$ on waist line $\frac{1}{8}$ plus $\frac{1}{2}$ inch of the breast measure, and drop the square below back seam $\frac{1}{2}$ inch to continue the sideseam of back, the upper part running into the back scye at a point $1\frac{1}{2}$ inches above the breast line. Suppress the sideseam of forepart 1 inch, and mark forward 6 inches, and down $1\frac{1}{2}$ to fix the spring below waist. Avoid too round, or too flat a sideseam above the waist, and if necessary, a little wadding may be tacked round the back scye to advantage. The waist may next be measured up, although it must be understood that the front edge must be kept straight. By this we mean that with a smaller waist measurement; the front edge must not be moved back beyond

a point at right angles to the breast line. If necessary increase the suppression at side seam a trifle, and introduce a small fish at underarm. Now mark forward from C to D, $\frac{1}{3}$ of $\frac{1}{2}$ neck measure, marking down to depth of gorge a similar amount. From point D draw meeting edge to edge line down the front through breast and waist to bottom. To fix the outline along bottom draw line at right angles to back, and lower front of forepart $\frac{3}{4}$ inch. A pointed flap is stitched to the skirts, ornamented with three rows of narrow braid, and finished with a button at each end. This coat is invariably lined throughout with silk or satin of a contrasting colour, as magnificence and heightened effect is a dominant feature in this costume.

To draft the sleeve, Diagram 2, draw lines at right angles to O.

O to 4 $\frac{1}{2}$, the width of scye as measured from O, 9 $\frac{1}{2}$ on Diagram 1. Next mark the sleeve pitches, the hindarm 1 $\frac{1}{2}$ inches below shoulder seam and the forearm $\frac{3}{4}$ inch above the level of scye. Next place the square in the scye in a similar position to the arms when standing in a normal attitude, this referring to the downward or the long arm of the square, with the short arm placed level with the hindarm pitch. Note the measurement stated opposite the forearm pitch, and measure up from 4 $\frac{1}{2}$ to $\frac{3}{4}$ that amount.

Measure the upper part of the scye between the two pitches, making the distance from $\frac{3}{4}$ to 7 the quantity stated. O 3 $\frac{1}{2}$, half that amount, draw construction line and shape sleeve head adding $\frac{3}{4}$ inch of round. Next measure the length of sleeve to elbow and cuff, hollow the forearm seam at elbow an inch, making the width at elbow and cuff to taste: as a guide, the former $\frac{1}{4}$, minus $\frac{1}{2}$ inch of the breast measurement and the latter $\frac{1}{8}$ plus $\frac{1}{2}$ inch. A large deep cuff trimmed with silk and cords is added, the dimensions being favourably shown by the diagram. Finally, measure the under scye between the two pitches, making the corresponding part of sleeve up to the measurement taken.

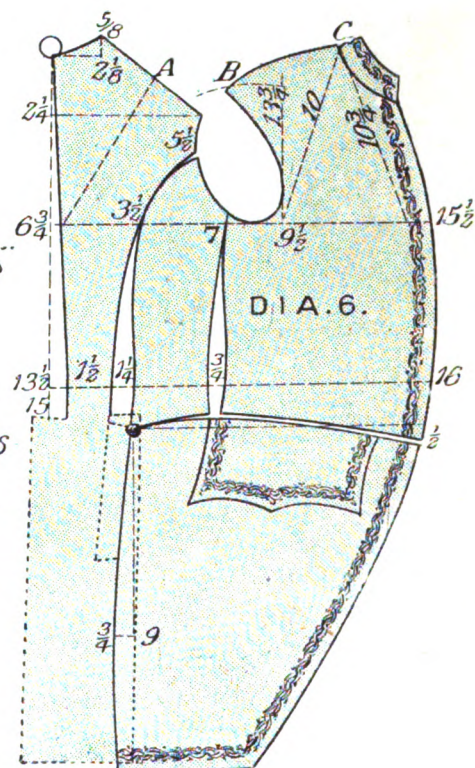
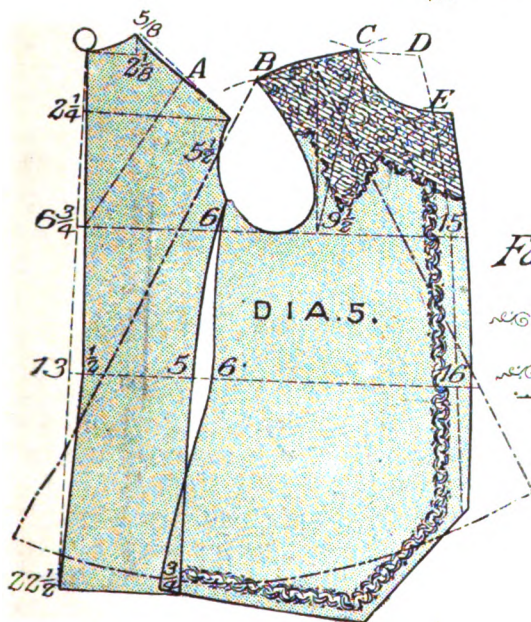
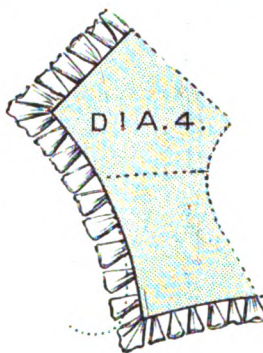
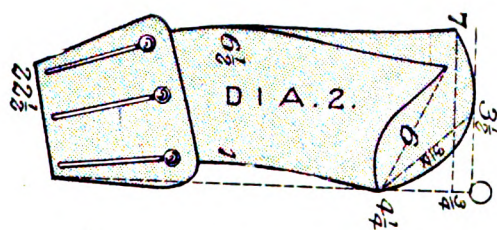
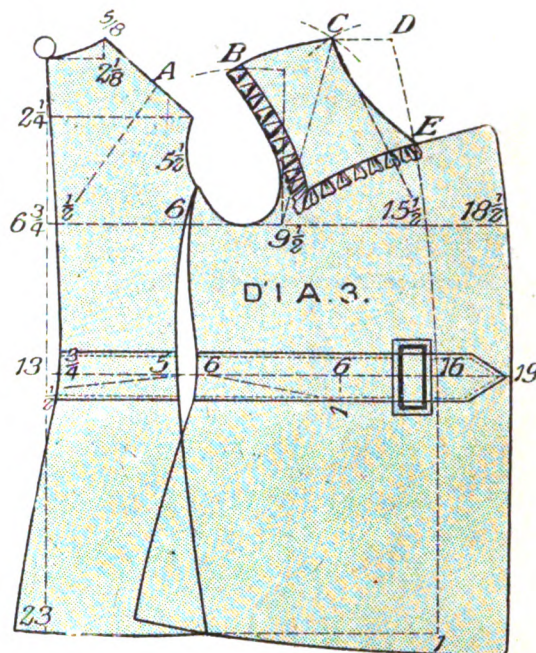
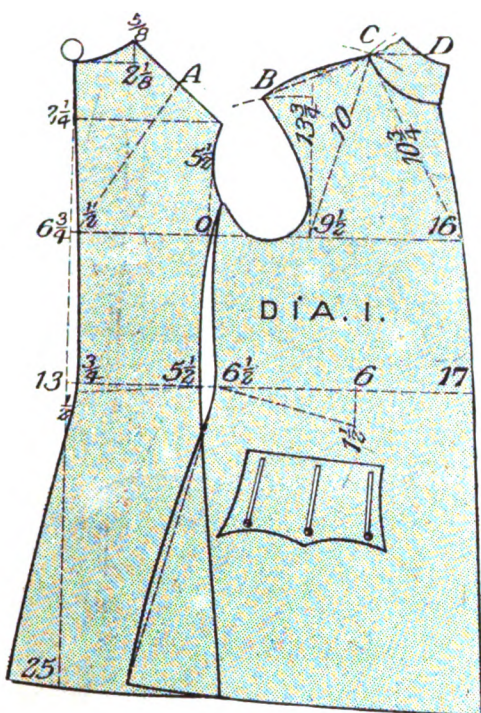
The general outline of Diagram 3 differs from the last named in the following details:—It is cut shorter in the skirts, with double breasted fronts, and the waist drawn in with a belt. If necessary, the waist may be suppressed a trifle more by taking a fish out at underarm. The gorge is lowered considerably, and the neck made up quite plain, so that a fancy collar may be attached when desired. Diagram 4 explains the cutting of this. Place the seams in a closing position and then outline the collar to taste.

Diagram 5 is cut similar to the straight fronted lounge, with the bottom of foreparts cut sharply away. The waist is well defined, the back seam being suppressed $\frac{1}{2}$ an inch at construction line, and an inch suppression between back and forepart. The fronts are fastened together with hooks and eyes, so that we have allowed $\frac{3}{4}$ of an inch button stand on the "eye" side, to prevent the under garment being exposed between the fastenings. The fronts are edged with

an ornamental braid, and the neck finished with a fancy collar of white lace, the cuffs of sleeve being trimmed in harmony. A wing or mantle, triangular shape, similar to dot and dash line on diagram, is fastened to the shoulder seam and hangs loosely behind, this is also edged similar to the fronts, and lined with a silk or satin of a contrasting colour. The following diagram is cut as a body coat with a waist seam, a fashion waist, 1 $\frac{1}{2}$ inches below the ordinary waist being added. The back seam at this point is suppressed $\frac{3}{4}$ inch, with 1 $\frac{1}{4}$ inches between back and sidebody and $\frac{3}{4}$ inch at underarm; 2 $\frac{1}{4}$ inches are allowed over the breast, with an inch at waist for making up. The skirt is obtained by squaring down at right angles to the waist line from bottom of sidebody, marking out $\frac{3}{4}$ inch from a point 9 inches down and draw a line through this point continuous with the sidebody. The waist seam is hollowed $\frac{1}{2}$ inch above construction line at underarm seam, with a $\frac{1}{4}$ inch light showing between this and the top of shirt. The shoulder, scye, and remaining details are obtained similar to the explanation given to Diagram 1.

It will be well to remember that owing to the brightness and clearness of the complexion, children can wear colours with becoming effect, a privilege denied them as they advance in life. Yet there must be harmony in the general colouring, as shown in the contrast between the lining and material, together with the braid and general accessories. Again, in the trimming of the fronts and sleeves with braid or embroidery, there must be a distinctive design running through the work, the sleeves harmonising with the fronts, and *vice versa*. In plushes, velvets, and such like materials, the garments should be made up as smoothly and neat as possible, the seams being opened with the forefinger and thumb, or, pressed flat with a cold iron, although attention must be paid to the pile of material during this operation. A hot iron on no account should be used, otherwise the pile will be crushed, and the surface spoilt. In accidents of this kind, however, do not worry, as the following directions used with care will raise the pile and restore the surface to its original state. Take a hot iron, preferably a tailor's goose, and lay it on the board or iron stand with the side uppermost. Next wring the damp rag out and then lay it out over the iron, whilst over this place a piece of thin cloth. With the steam rising through the latter lay the creased portion of the plush or velvet on the cloth with the right side uppermost, then with the steam rising through the material, gently assist the affected part with a soft brush.

Again we should advise tacking and baisting as little as possible, using silk or glazed cotton in preference to the ordinary reel cotton generally used, otherwise in pulling the tackings the pile may be cut and destroyed. A popular style of fancy costume for little boys' wear is the Fauntleroy Suit, it is a well designed costume, and excellent for a party or evening wear. It is, however, a mistake to introduce it for everyday wear, being too theatrical and picturesque, and moreover is decidedly out of place in romping and enjoying childhood's sports.



*Fancy Dress Suits
as Worn by
Pages &c.*

Chapter VIII.

Juvenile Overgarments. Plate 15.

Juvenile overgarments cover a wide area, from the little boy's frock and skirt overcoat, to the youth's covert coat, all of which have their special features, and therefore worthy of a place in this book. The earliest demand is the kilt overcoat, which, as its name implies, is a garment intended for wear over the frocks and skirts worn by little boys just emerged from the infantile stage. The boy at the age of $2\frac{1}{2}$ or 3 years is generally short-bodied, short necked, corpulent and erect, as compared with the adult figure. The necessary

shoulder both $\frac{3}{4}$, and the scye hollowed below the breast line $\frac{1}{2}$ inch. These additions would not be necessary in the present instance, as the breast measure would be taken outside the frock worn. The Kilt overcoat is finished with a short shoulder cape sewn in with the collar round the neck, the fronts fastening to the neck with a Prussian collar. Our illustration shows the front finished with a fly, although this is a matter of individual taste, as a button through, or D.B. finish could be made equally as well. A special feature also is to allow plenty of spring on the sideseam of both forepart and back below the waist, in order to hang over the skirt nicely. The plan followed in this case is to mark in 6 inches from the waist point as at $10\frac{1}{2}$, and drop 1 or $1\frac{1}{2}$ inches, and



adaptation has been made in the diagram, which, if reproduced by the ordinary inch tape to the dimensions given, will fit a boy of 22 breast and 23 waist. Before proceeding further, let us carefully note the requirements of an overcoat, which are as follows:—First, that it shall fit over the ordinary undergarments, which renders an enlargement necessary in certain parts only. These are a deeper scye, increased width of back seam to front edge, and a wider sleeve. In order to produce these variations, the following additions are made to the measures. The natural waist length is increased $\frac{3}{4}$, the width of back $\frac{1}{4}$ of an inch, the across chest $\frac{3}{4}$, the front and over

draw the part below this at right angles to $10\frac{1}{2}$, 1. Repeat the process at sideseam, which will give sufficient spring suitable for the majority of children. It will be noticed there is only $2\frac{1}{2}$ inches allowed over the breast, that quantity being quite sufficient, as the chest measurement would be taken outside the undergarment worn. We have not thought it necessary to describe the diagram in detail, as the outline is somewhat similar to the styles previously described, the points and quantity also are plainly marked, and can easily be followed. The Prussian collar, cape and sleeves, are all produced on similar lines as laid down elsewhere.

The illustration shows a woman standing next to a large, detailed pattern for a coat. The woman is wearing a long, light-colored coat with a wide, dark collar and a dark skirt with a light-colored pattern. She is holding a small object in her right hand. The pattern diagram is a large, light-colored sheet with various measurements and labels. The labels include 'THE MILT OVER-COAT' and 'MILT'. The measurements are given in inches and fractions, such as $10\frac{1}{4}$, 11 , $12\frac{1}{4}$, $13\frac{1}{4}$, 14 , 15 , 16 , 17 , 18 , 19 , 20 , 21 , 22 , 23 , 24 , 25 , 26 , 27 , 28 , 29 , 30 , 31 , 32 , 33 , 34 , 35 , 36 , 37 , 38 , 39 , 40 , 41 , 42 , 43 , 44 , 45 , 46 , 47 , 48 , 49 , 50 , 51 , 52 , 53 , 54 , 55 , 56 , 57 , 58 , 59 , 60 , 61 , 62 , 63 , 64 , 65 , 66 , 67 , 68 , 69 , 70 , 71 , 72 , 73 , 74 , 75 , 76 , 77 , 78 , 79 , 80 , 81 , 82 , 83 , 84 , 85 , 86 , 87 , 88 , 89 , 90 , 91 , 92 , 93 , 94 , 95 , 96 , 97 , 98 , 99 , 100 . The diagram also includes a small illustration of a woman's head and shoulders, showing the fit of the coat.



Boy's Trimmed Overcoat.

Plate 15.

There is more scope allowed in the trimming and general finish of little boys' overgarments than in their older confrères, hence the popularity of astrachan, cords and olivettes for the finish of the edges and fronts. Here we have illustrations of the principal styles in boys' trimmed overcoats. Figure 1 illustrates a D.B. coat arranged with a deep roll collar of fur, the sleeves are finished with turn back cuffs, and the edges double stitched, the whole imparting a heavy appearance suitable for midwinter wear. The following illustration has the fronts trimmed with cords and olivettes, these being purely a decorative feature, the fronts being fastened with a fly, the sleeves are trimmed in harmony with an Austrian knot design. The collar of the deep roll type is also of fur, care being taken to get sufficient length along the fall edge. The following portrays a pretty style, less heavy in appearance than the two previous styles. The fronts are trimmed with several rows of tracing braid, with rows of crinkled gimp intervening, the cuffs of sleeves are trimmed in harmony. The roll collar is trimmed with astrachan, and made to fasten well up at the neck. The last figure is similar to the first described, with the exception of the trimming which is of velvet, the collar and cuffs being of that material. Annexed to the diagram on Plate 15, we have also another popular style termed the "Austrian." It is usually cut to reach just above the knee, fastens up the front with a row of buttons hidden beneath a trimming of fur reaching to the neck; or it is ornamented with braid in the style depicted on the diagram, which forms the method of fastening the fronts. A reference to the diagram will show this garment is cut on the same principle as for the adult, with increased allowances made at the different parts as previously explained. We will now briefly explain the drafting of this garment.

Draw lines at right angles to O.

O to 2, $\frac{1}{3}$ of scye depth.

O to $6\frac{1}{2}$, scye depth.

O to $12\frac{1}{2}$, natural waist length plus $\frac{3}{8}$ inch.

O to 22, full length plus seams.

Draw lines at right angles to these points.

Next draw back seam, hollowing waist $\frac{1}{2}$ inch.

O to $1\frac{3}{4}$, one-twelfth minus $\frac{1}{4}$ of breast, curve up $\frac{3}{8}$ inch and form back neck.

Measure off across the back, curve back scye, and mark shoulder seam.

From $6\frac{1}{2}$ to 15, half breast measure plus 3 inches.

Measure from 15 to $9\frac{3}{4}$ the across chest measure.

To form front shoulder, first deduct the width of back neck, and with the remainder of front shoulder measure sweep from $9\frac{3}{4}$ in the direction of neck point. Next add $\frac{3}{4}$ inch to this quantity, and sweep from point 15, and where the segments intersect each other locates station F.

To find the shoulder point deduct length of back from $6\frac{1}{2}$ to W, and with the remainder of over-shoulder measure sweep from front of scye to fix D. Next draw front shoulder and form scye, sinking $\frac{1}{2}$ inch below the breast line as shown. To form the gorge and draw centre line, measure from F to V, and then down to I, one-twelfth of breast, and form the gorge from F to I, drawing the centre line from V and I to 15 on breast line. Make the width of back at waist $\frac{1}{6}$ plus $\frac{1}{2}$ of the breast, and square down at right angles to the waist line. Draw the upper part of the waist seam, suppressing the waist $\frac{3}{4}$ inch, and obtaining the spring over the hips by marking in on the waist line 6 inches and dropping down 1, placing the square



at right angles. Next measure up the waist, allowing 3 ins. over for making up. Continue the centre line from breast through point 16 to the bottom of forepart, add $1\frac{1}{4}$ inches overlap and drop front of forepart $\frac{3}{4}$ inch at bottom. The front edges and bottom of forepart are trimmed with Astrachan, the fronts being fastened into position with cords and olivettes. The foregoing styles are cut in a similar way, with the exception of the finish at neck, which is of the roll collar finish. The back may be cut a little fuller and without a centre seam, but in other respects the outlines are identical. Blacks, greys, and dark blues in Cheviots, Beavers, and stout Tweeds are the principal materials from which these styles are made up.

The Scarboro' Overcoat.**Diagram 1. Plate 16.**

The Scarboro' Overcoat is decidedly a popular overgarment for juvenile wear. It is free and comfortable, and easily put on ; moreover a size or two larger than the actual breast may be worn with impunity, as the loose sac appearance is one of the principal features of this style ; this is certainly an advantage with growing lads, as the increase in growth may be reckoned with in this way. It is an excellent wrap for school wear, and affords ample protection against the variable moods of our winter climate. Cheviots, Tweeds, and stout Vicunas are the principal materials from which these garments are made. This is a very popular style for waterproof overgarments, the deep scye and easy fit affords such an excellent opportunity for ventilation that all difficulties in this direction are removed. Diagram 1 on Plate 16 will show the special features of the bodypart of this garment. The back is cut on the crease, and in order to impart a loose, sac appearance, the centre of back is drawn $\frac{1}{2}$ inch outside the construction line at waist ; the shoulder is also narrowed slightly, and the scye drawn well below the breast line, say from 3 to 4 inches. They invariably fasten at the neck with a Prussian collar, with the foreparts buttoning through, and the cape finishing with a fly ; an alternate method is to arrange both the forepart and cape to button through, as admirably portrayed on the accompanying figure. Patch pockets with flaps are placed through the forepart, with a small one occasionally in the cape. The latter should be cut long enough to cover the sleeves of the undercoat, and of sufficient fulness to allow free use of the arms. In making up, the bodypart may be lined with either an Italian, or a Tweed or woollen lining. The fronts of the cape are faced with material, and the remainder lined with Italian. It will be noticed that the shoulder seam of cape at back, as E F, is raised an inch above the bodypart, and shortened a corresponding amount at front, G H : this is to ensure the shoulder seam being located on the top of shoulder and continued down at hindarm of sleeve. A slight addition to the front at waist is made, $\frac{1}{2}$ inch being found usually sufficient.

The Collar. Diagram 2.

Diagram 2 explains the cutting of the collar. Mark out from hollow of gorge at A to 1, the height of collar stand, and draw line from front to 2, which is the width of back neck plus a seam from neck point 5 ; from 2 to 6 is the difference between the stand and fall, draw crease row

from 6, 5 to 1. From 6 to 8 is height of stand at back, at front mark down an inch at 8 and draw sewing to edge of collar, well stretch through the hollow as at A. On

Diagram 3

We have the Chesterfield Cape, which is invariably buttoned round the neck, and hangs in front with the edges apart behind the buttons. To draft the front part, place the forepart in position with the edge running with the selvedge of paper or



cloth. Mark round the shoulder, scye, and down sideseam. Next place the back with the back and fore neck points together, and the back seam running parallel with the front. Mark round neck and down back seam ; halve the distance between the shoulder points, as at E, and mark out from top of sideseam 1 or 2 inches, continuing to bottom. Measure off the length of cape to taste, and complete outline of bottom. The front part of cape is cut away 2 inches from the breast and shaped to the neck like a no-collar vest.

Boy's Highwaymen's Overcoats.

This is a popular style of overgarment for little boys' wear, and is cut in various ways. The principal style worn is cut similar to a D.B. overcoat, with a three tier cape cut well in front. The skirt of forepart and back is cut full, and the general features of trimming, &c., have a dash and go suggestive of the highwaymen of past times. Another style applicable to elder boys, is portrayed on the second figure. This is cut similar to the gent's paletot, with sideseams continued to the front. The back is cut on the crease with the skirt opening down the right pleat. The sleeves are finished with a gauntlet cuff, and a two or three tier cape over the shoulders. Diagram 4 explains the method of cutting this. Place the back and forepart together in a closing

strapping is cut from across the material, and is cut double the width desired when finished. The two edges are serged together, pressed, and then carefully basted on the seam and stitched each side. The object of cutting the strapping widthways or across the material being to emphasise the finish. In our opinion this is a finish unsuitable for juvenile wear, being too mannish, and certainly more effective in garments for adults wear. The lap seam method is the finish to be recommended, and is peculiarly adapted to the materials from which these are made, such as venetians, twills, covert coatings, &c. They are invariably made up fly front, with the usual pockets added. Occasionally they are unlined, i.e., the top of back finished with a buggy, although this is the exception. The sleeve hands are either finished with four

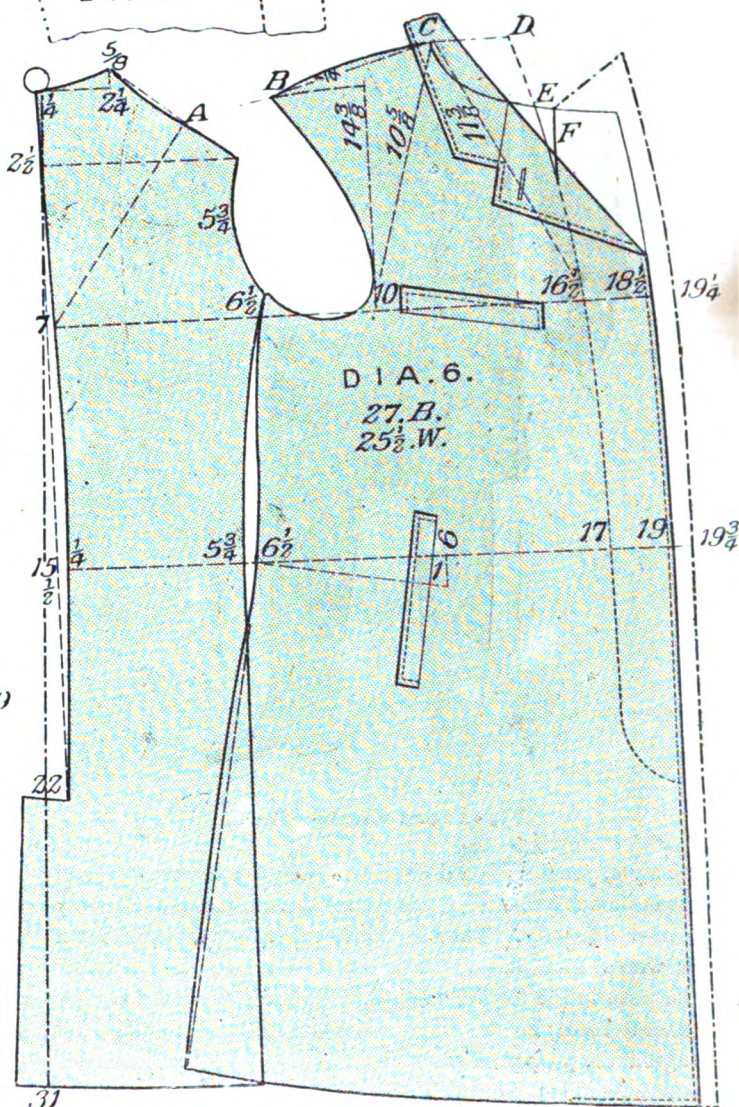


position as at A B. Measure off the lengths of the back, side, and front, and arrange the various lengths to taste. The smaller cape is the foundation, strips of various widths then being added to form the tiers.

The Covert Coat. Diagram 5. Plate 16.

We now come to the general styles of overgarments, and certainly there is no more effective style than the Covert Coat for walking and outdoor wear. It has a smart yet neat appearance, somewhat distinct from the longer styles. It is cut about 4 inches longer than the lounge, easy fitting, with or without a backseam. A special feature of this garment is the method of finishing the seams; some are made plain, others with strapped seams, the majority, however, being finished with lapped seams. With the former method, the

rows of stitching, or a cuff formed of a double row of stitching as depicted on the illustration. These are made either whole back or with a centre seam, the latter being considered the correct style. In any case, however, short vents are arranged at the bottom of sideseam from 3 to 4 inches in length. There are 5 pockets including an in breast through the facing of right forepart. With reference to the diagram, the back seam at waist is suppressed $\frac{1}{4}$ of an inch, with $\frac{3}{4}$ between the forepart and back, the spring of the sideseam below the waist being obtained by measuring in 6 inches and down 1, arranging the square at this angle: 3 inches are allowed over the breast and waist measures, with 2 inches for a fly front. The shoulder measurements are increased the extra allowance as previously described, with the scye deepened half an inch below the breast line. The position of the pockets, details, and quantities are all plainly marked, so that our readers will have little difficulty in drafting this garment out.



The Fly-Front Chesterfield.

Diagram 6. Plate 16.

The Chesterfield overgarment has undergone decided changes during the past few seasons, both in general style and details of making. No doubt the revival of the Poncho and Raglan some six or eight seasons back was chiefly responsible, as many characteristics of this garment has been indelibly stamped on the Chesterfield of to-day. Whilst many still favour the full



Fly-Front Chesterfield.

sac style, yet there is a decided tendency to a closer style, and the fashionable Chester of to-day may be described as moderately loose-fitting only. They are made either in the three seam or whole back finish, with a centre vent a few inches below the waist in the former method. Vertical pockets are now placed through the hips, with or without an opening to get at the pockets of the under garments; these are a decided success, and is a feature of the Raglan that has come to stay with all overgarments generally, the horizontal pocket and

flap being now a feature of the past in these garments. The outside ticket pocket has also largely disappeared, this being frequently placed through the left facing. In selecting or advising styles for juvenile wear, it is as well to adopt a middle course, avoiding the ultra fashionable styles and those out of harmony with the surroundings of youth. Both the foregoing styles are splendid examples of this, being smart and sufficiently dressy for all occasions of wear. The dot and dash line illustrate the necessary adaptations for a D.B. front with whole back. For the latter mark out from the construction line at waist $\frac{1}{2}$ inch and draw centre of back from top to bottom. The D.B. formed by marking out $2\frac{3}{4}$ inches from the centre line and arranging the part that turns back on the breast to taste. A small V is taken out at step through gorge which ensures a smarter outline to the lapel. The fly-



D.B. Chesterfield.

front style is similar in outline to the covert coat with the exception of the vent at back which is obtained by marking out $1\frac{1}{2}$ inches, and drawing through the bottom from a point at back neck.

Fur lined coats for driving or carriage wear are sometimes ordered. These are cut D.B. with heavy roll collar and deep cuffs to the sleeves, frequently the latter are omitted. In cutting increase the allowance for making up from the centre of back to front, also enlarge the shoulder and deepen the

scye a trifle more; cut full and easy at the sideseams and back, also increase the width of sleeves at elbow and cuff a trifle as well. All overgarments lined with fur, thick woollen or tweed should be cut easy, not only on consideration of the thickness of the lining, but also to suggest size and room when in wear, as well as easy and simple in slipping on and off. The fronts of fur coats are usually fastened to with rows of cords and olivettes, and barrel buttons being arranged on the cords of the right forepart.

Hints on Making.

Diagram 41, conveys a capital idea of how overgarments are made up. Inside the shaded part along the bottom being an inlay to which the lining is felled. A bridle of linen is tacked along the crease row as at B, and the staytape felled top and bottom flush with the canvas, the latter having previously been pared a $\frac{1}{4}$ inch from the edge. The pockets are well stayed with linen cut from the straight of the piece, either running in a diagonal direction to the sideseam, or, straight up into the scye; the front of the pockets being tacked through to the canvas. The shoulders of the coat are previous worked up with the iron, necessitating the canvas being slashed and wedges inserted to produce the necessary length along the outer edge. The haircloth should then be treated in the same way way, and tacked into position on the canvas; the edges being bound with strips of sleeve lining to prevent the hair from working through in the course of wear. A ply or two of wadding may then be securely fastened at the point, or, better still, one or other of the excellent makes of featherweight pads now in the market. The lining should be baisted in easy through the shoulders, with plenty of length through the waist section, also allowing a pleat at the centre of underarm.

Inverness Cape. Diagram 43.

Plate 17.

This is essentially a popular overgarment for school wear, being cut with ample room and plenty of ease it is a suitable style for boys, easy to slip on or off, with sufficient allowance made for growing.

The easiest way of producing this very comfortable style of garment is by a Chesterfield block, which is shown on Dia. 35, by the dotted lines.

The great feature in dealing with an Inverness, is to avoid a wide back, as that is very apt to produce a dragging in the wing. The back is cut on the crease, it being drawn by going out 1 inch from the natural waist of a Chester, and drawing from top of neck through it to the bottom; the sideseam of back is squared down the same width as at the top, quite straight.

The forepart is cut exactly the same as the forepart of the Chester in front, but with additional width at sideseam, it

being made to overlap the back at waist, according to the degree of fulness desired in the back. If wanted to fit moderately easy it should overlap about $1\frac{1}{2}$ or 2 inches, and be continued through to the bottom by drawing a straight line from the shoulder point of back; if, however, it is required to fit into the waist and define the figure at that part, it will then be necessary to shape the sideseam, as for a Chesterfield, and taking out about 1 inch at natural waist, then springing over the seat as described for that garment; but it should always be borne in mind that the closer the body of the coat fits, the more spring will be required in the wing, in order to produce the necessary ease for the arms. If it is desired to put sleeves to this garment, it will be best to cut all the scye



in one with the forepart, making the shoulder the full width, and carrying it round to the two dots at back, so that the sideseam may still run up to the shoulder, and allow of the cape being sewn in with it. When worn without sleeves, the armhole may be enlarged to any extent, but if it is desired to be fairly close-fitting, it is advisable to keep it about 1 or 2 inches above the natural waist; a $1\frac{1}{2}$ inch button stand is generally added, it being customary to make this garment to button through.

Patch pockets are generally looked upon as the correct thing, and are made large and roomy, usually being placed in the position shown.

We will now describe the special feature of this garment.

The Wing. Diagram 44.

A very great latitude is allowed in the amount of spring given to this, but it should be borne in mind that the closer the body of this garment is cut, the fuller it is necessary to cut the wing in order to avoid that contraction so frequently experienced in these when the arms are raised. The diagrams show a wing arranged to agree with the body as illustrated on Diagram 43; it is cut by placing the back and forepart down as shown by dotted lines, and then taking the sleeve and placing it with the forearm at the forearm pitch, allowing it to overlap about 1 inch, so that it touches the scye up to midway between the top and front shoulder and the forearm pitch. Now mark round the top of sleeve, and make a mark as at * * where the hindarm comes, so that it may be put into the back pitch of sleeve. Now put the finger on this spot and swing the sleeve round till the amount of spring desired is obtained; in this instance it is brought to the level of scye line on back, or say $2\frac{1}{2}$ or $3\frac{1}{2}$ inches over the half breast, from centre line of front, and the wing is drawn to that point by the hindarm of sleeve; the lower part requires a little additional spring as shown; one of the best guides being to turn the sleeve over, so that the forearm rests on the part of the wing already found, and then draw the lower portion by it. The corner is rounded off and left loose from the sideseam for a few inches as illustrated, to where the stitching of edge terminates. The length of the wing is also arranged by the sleeve, it being usual to let them come to just cover the coat sleeve; so the back part of wing is found by the sleeve when swung round, as per the most backward dotted lines, and the side with the sleeve laid in the position in which it was first laid, and whence it is continued across almost straight; $1\frac{1}{2}$ inches of spring is added on the front beyond the forepart as shown, to prevent any tendency to open at that part. The fulness at top of wing should be put in exactly the same as with a sleeve head, and if necessary the V may be cut a little deeper. In making, a stay should be put at the part where the wing is finished at sideseam, and also at the terminating point at neck, it being frequently left loose 2 or 3 inches from the centre line, so that it may be easier thrown back over the shoulder. The wing is generally lined with silk, which is sometimes brought to the edge, and in others the front is faced. The cape may be either made to button through or fasten with a fly. The general rule with Inverness Capes is to make the to button to the throat with a Prussian collar.

Diagram 45,

Which is produced as follows:—All garments that are finished with this style of collar fastening up to the throat, it is not necessary to take the gorge into consideration, beyond its length, hence the diagram may be taken as a standard pattern for this collar. Draw line O 8, which is perfectly straight

and make it the length of the gorge, come up from 8, 1 inch, and draw the sewing to edge of collar, as from 1 to O; O should be just above $1\frac{1}{4}$ at the other end of line 8. Now mark the stand upwards from this, say $1\frac{1}{4}$ at back, and from $\frac{1}{2}$ to $\frac{3}{4}$ in front, and draw the crease edge; the fall may then be added to taste, in this case being made $1\frac{3}{4}$ inches at back, and from $1\frac{1}{2}$ in front; hollow the centre of back about $\frac{1}{4}$ inch, and spring it forward at $1\frac{1}{2}$ as shown. Many Invernesses, however, are worn with a small turn, and to some this is a bit of a puzzle; there are two, if not more, ways of doing this: the one is to cut the forepart of Diagram 43 off in the shape of a no-collar vest, and in making up make the turn on the wing fastening the forepart to it to within about 1 inch of the centre or breast line, that being sufficient to steady the wing and at the same time allow plenty of ease for buttoning both. The other method is to cut the cape away to about 1 inch behind the breast the disadvantage to this way being that it does not allow of the cape being buttoned across the front, which is overcome to a certain extent by putting tabs at the bottom corners to fasten it to buttons put on the forepart.



Knickers and Breeches for Juvenile Wear. Plate 18.

These garments form an important feature in juvenile clothing, as from the time when the first suit is donned, shorts and knickers are the principal garments for the lower limbs. Again, riding breeches are a necessary equipment with the more favoured young gentlemen of society, and are more or less in constant use from the first riding lesson, to the proud moment of donning the "pink" coat. The shorts are the most simple of these garments, and may be described as trousers cut down from the knees. They are made up quite plain, and lined with either a soft twill or silesia. For the younger juveniles the fly is frequently dispensed with, an opening covered with a tab being the usual finish, whilst pockets are frequently omitted. The diagrams are all drawn to the 24 waist and $26\frac{1}{2}$ seat, with lengths varying in harmony with the style.

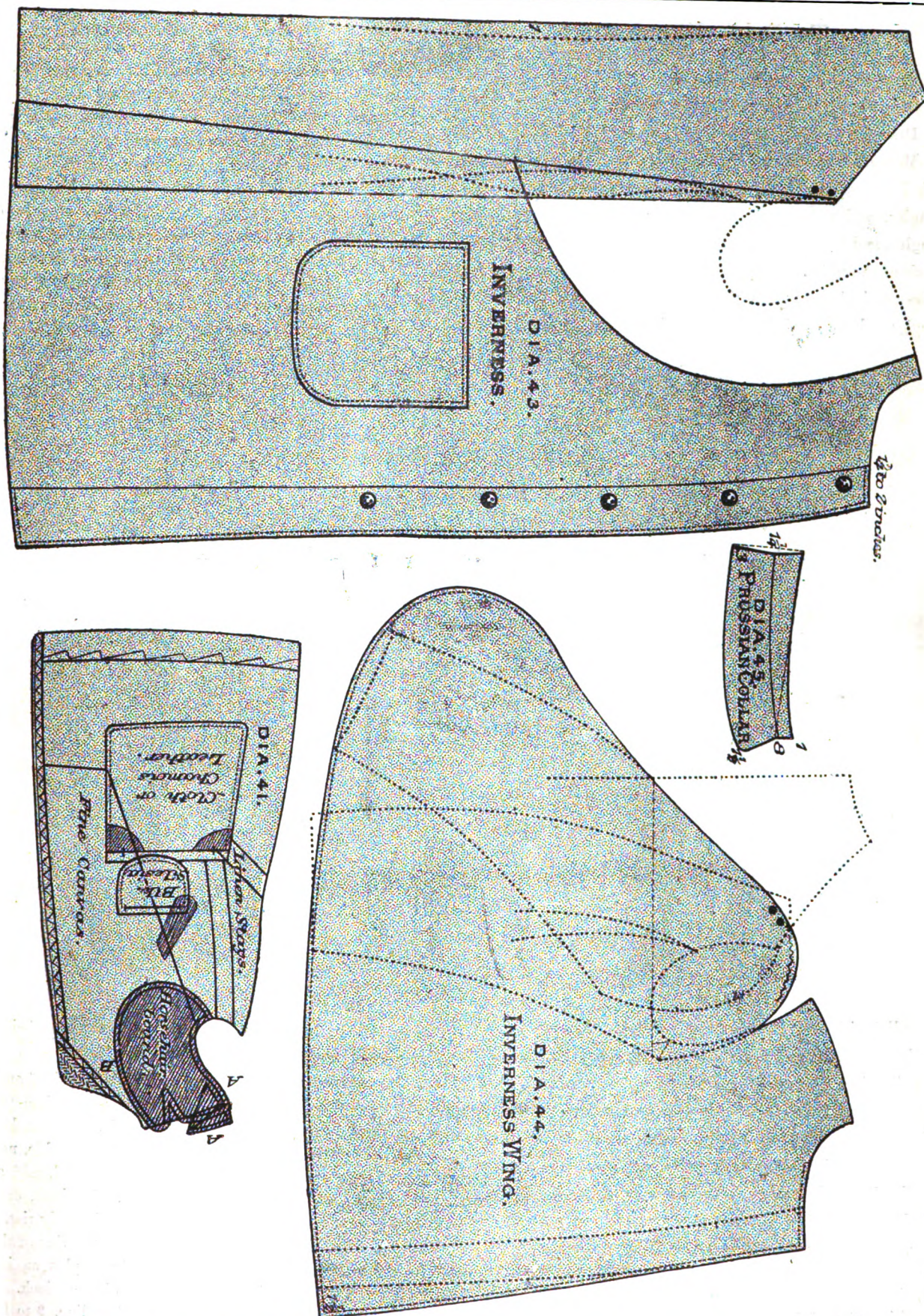


Plate 17.

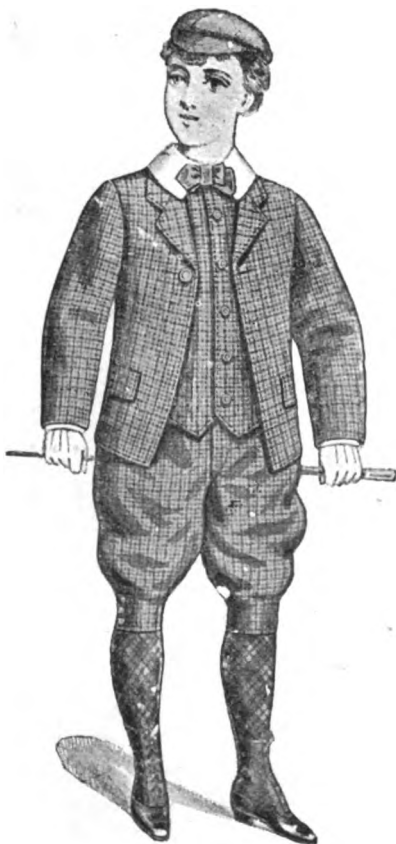
To Draft Diagram 1 :

Draw side construction line.

O to $9\frac{1}{2}$, leg length, to $18\frac{1}{2}$, side length.

Draw line at right angles O, $9\frac{1}{2}$, $9\frac{1}{2}$, $10\frac{3}{4}$.

Measure forward on fork line from $9\frac{1}{2}$ to $4\frac{3}{8}$ of seat : to $6\frac{1}{2}$ $\frac{1}{4}$ of seat ; to $6\frac{1}{2}$ $\frac{1}{3}$ plus $\frac{1}{4}$ of seat. Square line at right angles, and form front line $6\frac{1}{2}$, $5\frac{1}{2}$; again square at right angles, and form waist line, fixing the side seam at $\frac{1}{4}$ plus $\frac{1}{2}$ inch of the waist. Next draw the curve of fork, commencing about 4 inches up from the fork line. Square line at right angles to knee, and draw centre line from $4\frac{3}{8}$ on fork line



parallel with the side construction line. Arrange the width at knee to taste, and draw side and leg seams. Next lay the topsides in a convenient position, and draft the undersides by marking up from $6\frac{1}{2}$ to $5\frac{1}{2}$, $\frac{1}{4}$ of seat minus an inch, and drawing seat line from $9\frac{1}{2}$ through the point marked, measure forward $1\frac{1}{2}$ inches at fork point, and complete legseam of underside. Now measure up the waist and seat, allowing an inch and $1\frac{1}{2}$ inches respectively for making up, necessary ease, &c. Next draw the sideseam, and finish undersides by placing one arm of the square on seat line with the opposite one resting at top of sideseam ; measure in 2 inches, and up $1\frac{1}{2}$ for position of back buttons. The following diagrams illustrate

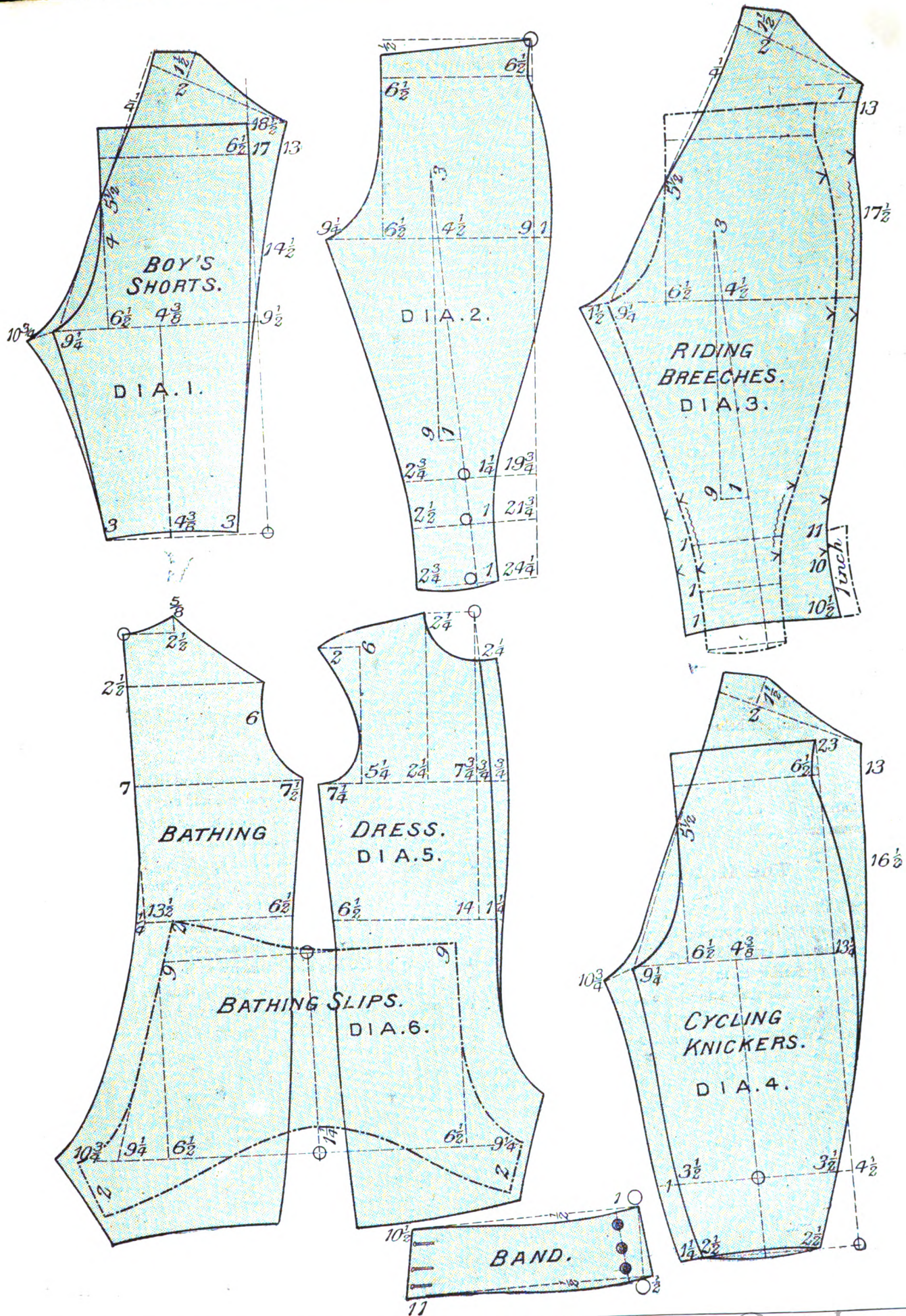
The Riding Breeches:

These are cut and made similar to those worn by adults, the materials in many instances being from the same range. They are cut full and baggy over the seat and thighs, with the buttons coming well to the front at knee. The topsides are cut an inch longer below the fork, the surplus being fullled on over the knee between the V's indicated on the diagram. The undersides are also cut an inch longer in the sideseam, which is also fullled between the points indicated, and the surplus well manipulated over the prominence of the seat. In cords and such like materials, where manipulation with the iron is practically impossible, the surplus material at under knee is disposed of in a fish



from side to legseam, the inturn of the seam being either neatly felled or taped.

The necessary measurements are : Side length from hip to knee opposite knee cap, from fork to knee, then to small just below knee, and to the middle of calf. If pantaloons are required measure to a point just above the ankle, next the size of waist and seat, size round the knee, small, calf, and for pantaloons, width just above the ankle. To draft, draw side construction line O, $24\frac{1}{4}$. From O to 9 the body rise, found by deducting the length fork to knee from that of the side, from 9 to $19\frac{3}{4}$, length from fork to knee plus an inch, to $21\frac{3}{4}$ small plus an inch, to $24\frac{1}{4}$ calf plus an inch. Draw fork line at right angles to construction line, 9 to $4\frac{1}{2}$, $\frac{1}{2}$ of



seat; to $6\frac{1}{2}\frac{1}{4}$; to $9\frac{1}{2}\frac{1}{3}$ plus $\frac{1}{4}$. Draw front line and square at right angles for waistline; lower the latter half an inch in front, and draw the curve of fork. On the waist line mark out one-fourth plus $\frac{1}{4}$ of that quantity. Next draw the centre line parallel with the side from point $4\frac{1}{2}$ on fork line, this should extend 9 inches below and 3 inches above the latter line. At the point 9 inches below, open the legs an inch and draw line from point 3 to the bottom. Now square from this line for the knee, small, and calf. O to $2\frac{3}{4}$, $\frac{1}{4}$ of knee: O to $2\frac{1}{2}$, $\frac{1}{4}$ of small; O to $2\frac{3}{4}$, $\frac{1}{4}$ of calf. The sideseam is fixed at $1\frac{1}{2}$ to 2 inches less, in order to bring the buttons well to the front of knee. Now draw the leg and side seams, the former being almost straight from fork to knee, and the latter with 1 to $1\frac{1}{2}$ inches of round at hip outside construction line. To form the undrside, first fold the top half over an inch at the knee, and then mark up on the front line one-fourth of seat minus an inch. Draw the seat line from fork, through this point to the top. Measure up the waist and allow an inch for making up; measure up the seat, and allow from 3 to 4 inches over in harmony with the fulness required. Allow $1\frac{1}{2}$ inches at seat point of underside, and an inch at the knee, small, and calf points, and draw leg seam of underside. Measure up the various widths at knee, &c., and allow an inch for making up, and draw side seam from waist and seat through to the bottom. To complete the undersides, arrange the sideseam an inch higher, and place one arm of the square on this point with the opposite arm resting along the seat seam; mark in 2 ins. and up $1\frac{1}{2}$ ins. for position of back brace button. The tack is placed an inch below the knee mark, with the first button $\frac{3}{4}$ of an inch below the tack, the following being placed about $\frac{3}{4}$ of an inch apart. Strappings are frequently added according to the clients instructions, the front seam covered by the strapping being reversed, *i.e.*, snipped, and the inturn arranged to come on the outside. This is done to avoid soreness consequent upon the friction when riding.

The Knickers.

Diagram 4 illustrates the knickers, worn with the Norfolk jacket and lounge suits for school wear, cycling, &c. They are cut easy over the seat and thighs, though varying in this respect, some preferring them very full, others of a medium width only. They are drawn in at the bottom with either a garter and strap, or a band of Devon or similar material to the knickers. Two length measurements only are necessary, from hip to knee, and fork to knee, though when drafting the topsides, from 3 to 5 inches extra are allowed for an overlap. This is really to ensure plenty of length, and a sufficient drop over the garter and band. The actual amount allowed therefore would depend upon the depth of band required to show, this being another a matter of taste. With a strap and garter finish, however, the overlap should be slightly more than the band or cuff finish, which, in the diagram here shown, is $4\frac{1}{2}$ inches. The points otherwise are obtained in the manner previously described, the width at knee on line $4\frac{1}{2}$, being made equal to the half seat plus 2

inches, whilst the bottom is arranged about $1\frac{1}{2}$ inches more than the garter or continuation, this quantity being full to the band, and carefully pressed to form a receptacle for the knee. The following diagrams explain the cutting of the bathing dress, which are arranged similar to children's combinations. They are made in various colours and shades, also in coloured stripes according to the different clubs or schools. Plenty of latitude is given in the cutting of these, some being cut close up to the neck, others cut down like an undervest the fronts from the waist upwards fasten with holes and button. The diagram shown by the dot and dash line indicates the bathing "slips," these being patronised more by the casual bather than the former style. The bottom is simply turned up and stitched round, whilst the tops are likewise treated and a hem formed, through which elastic is passed, and so drawn in at the waist. If reproduced by the ordinary inch tape, these would be suitable for a body 26 breast, and 25 waist, whilst if desired for larger or smaller sizes, our readers should select a graduated tape agreeing with 10 inches larger than the breast measure, thus, for a 32 breast measurement select a 42 tape, or in the half a 21 tape.

The Eton Jacket.

Diagram 1. Plate 19

The Eton Jacket is one of the most important styles of juvenile garments, and is therefore an important factor in the present work. It is primary a school garment, in fact, it is the recognised uniform of the smaller boys, or those placed in the lower forms of nearly all our private and public schools. It is also the juvenile evening dress, and considered the correct dress for evening parties, so dear to the hearts of our young friends during the festive season. It is principally worn open so that $\frac{3}{4}$ of an inch button stand will be sufficient, the upper part, turning back on the breast, being a matter of taste and style. A lack of style is often shown in this respect, the lapel being too heavy and too round along the outer edges. A good plan is to mark the crease row and turn the lapel back, shaping the lapel in harmony with the size of forepart. With reference to the length and outline of the bottom, a difference is frequently noticed, many of our public schools having their own individual features in this respect. As generally worn by the average school boy, however, it is made about $3\frac{1}{2}$ inches below the hollow of waist, and finished off with a point at bottom of back, and well hollowed over the hips. As worn at Eton, however, the point is omitted and finished with a slight round, the sidebody and forepart being almost straight around the hips, the dotted line on the diagram showing the difference between the two styles. The back is cut on the crease, and made about $1\frac{1}{4}$ wide. An essential feature is to allow sufficient spring at underarm seam for the hips, as with an inlay allowed across sidebody and forepart, there is a decided tendency to contract at that point, also well stretch the inlay over the hips. It is generally supposed

that the Eton boys wear the white linen collar outside the coat, and that the Harrow boys wear it inside. Whether any such regulations exist we do not know, but believe such to be the case. The materials from which this garment is made are various, smooth chevots, vicunas, pinheads and twills all being used. The edges are finished with a neat single stitching, the bound edges being confined to the cheaper makes. A good facing extending through the shoulders should be put in with an inside breast pocket placed in the left side. In order to obtain a smart fitting garment, great care should be taken to get the balance correct to the figure, as if cut too long in the front, it will set away from the waist at back, and have a general "falling away appearance," whilst if too short, it presents a short appearance with surplus

In cutting these, no seat pieces or waist cuts are permissible, as the seat of these trousers show conspicuously, and any departure from these rules would be noticed. Care should also be taken to avoid all surplus material over the seat, and to fit them as clean as possible, consistent with ease and comfort, at the back of thighs just under the ball of seat. Many cutters also advise cross instead of side pockets, in view of the latter gaping, although we think this is unnecessary with a little care and manipulation in the making.

The Harrow Dress Coat.

Diagram 2. Plate 19.

The Harrow boys of the higher forms wear a style similar to a gent's dress coat. Though, to the casual observer it is



The Blazer.



The Eton.



The Lounge.

material at the back, hence it is better to err with a too long front shoulder, than otherwise, for this class of garment. The diagram with the different quantities marked, will, we think, convey an adequate idea of this garment without further reference to the drafting. The vest for this jacket is either of the roll or no collar style, and of course, made from similar material to the coat. For school wear it is generally made no-collar, whilst for dress occasions the roll collar opening low, or the horse shoe dress front, is *de rigueur*. The trousers are invariably made from a black material for dress, and semi dress wear, whilst for school wear, a dark neat stripe may be worn, or a hairline pattern. Still, this must be looked upon as a concession, as the correct material should be a black, so that the alternative must be particularly neat.

similar in appearance, it has several important distinctions, both in fit and style. It is cut easy in the body, from 2 to 2½ inches being allowed over the breast from the centre of back to front, with 1 inch over the waist measurement. The lapels roll to the waist, with 3 holes in the turn and 2 below. The length of the skirt is cut to prevailing fashion, with a fairly short body length. In making, strength and neatness should be the chief features infused. The facings are of cloth, with the edges single stitched; the linings either of an Italian or a twill Vero a. The lapels should be made up fairly straight along the outer edge, neat in size and in harmony with the forepart. In pleat pockets are added with an inside breast pocket through the left facing. The diagram is drawn to the 30 breast and 27 waist, with all to quantities and divisions

plainly marked, so that our readers will have little trouble in producing this garment. Their *confreres*, at Eton, in the higher forms wear the swallow tail Morning Coat, cut and made in every respect similar to the garment seen about town. The privilege of wearing these garments is highly esteemed at the respective schools, and is donned upon removal to the higher forms. A no-collar vest of medium opening, with trousers of a dark neat stripe complete this dress.

The Lounge Jacket. Diagram 3.

Plate 19.

The Lounge, however, may be looked upon as the universal garment for school wear. It is the garment in vogue at Rugby, and other seats of learning. Some are cut and made for the linen collar to be worn outside the coat, others to be worn inside; but, in any case, this should be carefully noted when measuring and taking the order. It is as well to avoid extremes of style in outline, such as cutting the fronts away too much, or, on the other hand, too square, presenting a heavy appearance. Our readers will find the outline of diagram a good medium in this respect. The back is cut with a centre seam, although, this is chiefly a matter of taste, many preferring the whole back style. With the latter the construction line may form the centre of back, deducting a seam from top to bottom. The length of back is made to just cover the seat of the figure, though it is as well to be on the long side in view of the growth of boys. The width of the back at waist is made $\frac{1}{6}$ of the breast and squared at right angles to the waist line to the bottom. The waist is suppressed $\frac{3}{4}$ inch between back and for part: for small waisted figures, a fish at underarm, illustrated by dotted lines, may be taken out. The number and position of pockets is a matter of taste, although it is as well to advise the ticket pocket being placed through the left facing. All other, details, quantities, &c., may be ascertained by referring to the diagram, which is drawn out to the **33** breast.

The Blazer.

Diagram 4. Plate 19.

The Blazer or Tennis jacket is intimately associated with school or college life, and is patronised by all enthusiasts of school clubs and sports. Being thin and comparatively loose-fitting, they are not oppressive in wear; and as they are made made from woollen material, they do not expose the wearer to any danger of catching cold, such as would be experienced from the use of cotton. They are made from

almost every conceivable colour and combination of colours, and finished in a variety of ways; it being the general custom when a club is started, to go to their tailor, and get him to have their colours printed specially, and reserved for their exclusive use; and in a few cases they are registered. Swaisland's are generally supposed to be the best printers of this class of flannel, and their goods may be obtained from most of the best wholesale houses. There is, however, a new make of woven flannel in the market, but not having tested the same we are unable to express any opinion on it. When made made from striped flannels, they are generally finished in the way indicated on the diagram with three patch pockets, sleeves lined, and facings and seams felled down; although many houses make them almost entirely by machine, in order to reduce the price as much as possible; the buttons are usually covered with same material. Many clubs, however, adopt a self-colour, and bind it with contrasting colours of ribbon joined together, in which case they generally have the monogram or crest of their club worked on the breast pocket, a method which is very popular with the Oxford and Cambridge College Clubs. There is just one point that requires special mention in dealing with striped flannels with more than two stripes. It is necessary to treat these the same way as if they had a way of the wool to them, *i.e.*, split and turn one part, otherwise one side of the coat will have the pattern running differently to the other, which will be much more apparent if the third stripe is of a different width than the others.

In cutting, allow a little extra from the centre of back to front also cutting the shoulders a trifle easier. They are cut with a whole back and less suppression at the sideseam of waist. Patch pockets are the usual accompaniment to these garments, these being full on through the centre to form a pouch for a handkerchief or other necessary articles. These should first be turned in a seam all round, tacked into position, felled and then stitched, the stitching just escaping the inturn of seam; they should be well stayed at the corners and strongly tacked. The body part is usually made up unlined, with or without a buggy across the top of back, with the facing either felled to the forepart or taped, the inturn along bottom being simply turned up and felled.

The D.B. Reefer.

The dot and dash line indicates the necessary adaptation for the D.B. Reefer. The back is generally whole, and slightly longer than the S.B. style. The fronts are obtained by measuring the waist up, and continuing the centre line from the breast to the bottom. Allow $2\frac{1}{2}$ inches overlap, and take out a small V through the step at gorge, this tending to produce a smarter outline to the lapel, the buttons standing as far back from the centre line as the eye of the hole is in front.

School and Mercantile Outfits.

Plate 20.

In a previous chapter of this book we laid stress on the necessity of the tailor entering thoroughly into the details and requirements of juvenile dress and outfitting if he is desirous of becoming a specialist in this interesting branch of tailoring. Several well known London firms have achieved success in this way, especially in outfits for school wear and the mercantile service. In receiving orders for school outfits, the tailor should acquaint himself of the necessary articles comprising the outfit, particulars of which may be obtained from the Bursar of the college or the Principal of the school. Although differing in details and additions according to the school or college, the following list comprises all the articles that can possibly be required in any of the principal public and private college and schools:—

1 Best Suit	1 Pair Football Boots.
2 School Suits.	1 Pair Cricket Shoes.
1 Overcoat.	1 Pair Gymnasium Shoes.
1 Cricketing Suit.	1 Pair Leggings.
1 Football Suit.	1 Rug.
1 Waterproof Mackintosh.	1 Umbrella.
1 Dressing Gown.	4 Towels.
8 White Shirts, or }	2 Bath Towels.
6 Coloured „ or }	1 Sponge and Bag.
4 Flannel „	2 Combs and
4 Night „	Brushes.
4 under „	1 Bag for ditto.
4 Pairs Drawers.	1 Tooth Brush.
8 Pairs Hose or Half-Hose.	1 Nail Brush.
1 Dozen Collars.	1 Clothes Brush.
1 Dozen Handkerchiefs.	Shoe Lift.
2 Pairs Gloves.	Pomade Jar.
2 Pairs Braces.	Tooth Powder Jar.
4 Neck Ties.	1 Pair Bathing Drawers.
1 Neck Wrapper.	4 Dinner Napkins.
1 Silk Hat.	6 Tea Cloths.
1 Felt Hat.	6 Dusters.
1 Straw Hat.	Knife, Fork, and Spoon.
1 Tweed Cap.	2 Pairs Sheets.
2 Pairs Strong Lace Boots.	4 Pillow Cases.
1 Pair Calf Shoes.	Down Quilt.
1 Pair Patent Dress Shoes.	Trunk.
1 Pair House Slippers.	Play Box.
1 Pair Bath Slippers.	Leather Bag.
	Key Ring and Label.

With reference to the price list this must necessarily depend upon the estimate given, or instructions received from the client. The specimen outfit quoted on page 62 is from the price list of Messrs. Samuel Brothers, Ludgate Hill, a noted firm of outfitters may be taken as a fair average of prices charged.

The Navy and Mercantile Service

Offers a wide scope for the sons of gentlemen, and here also the tailor is requisitioned in providing uniforms and sea outfits. In the former the youth is first drafted to H.M.S. Britannia, that being the ship where cadets are sent to undergo the necessary training enabling them to pass the required examination ere they can enter his Majesty's Navy. There is, however, but little difference in the dress of the cadet and midshipman, the chief instance being in the undress tail coat, familiarly termed the ball dress. Here midshipman only over 18 years of age are allowed the privilege of donning this garment, the description of which is as follows:—"Blue

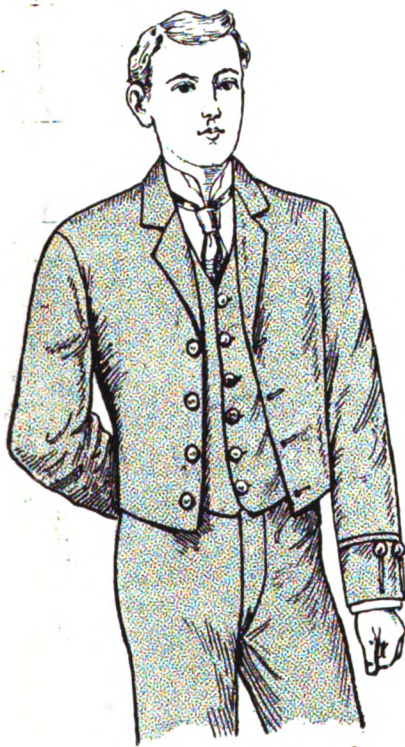
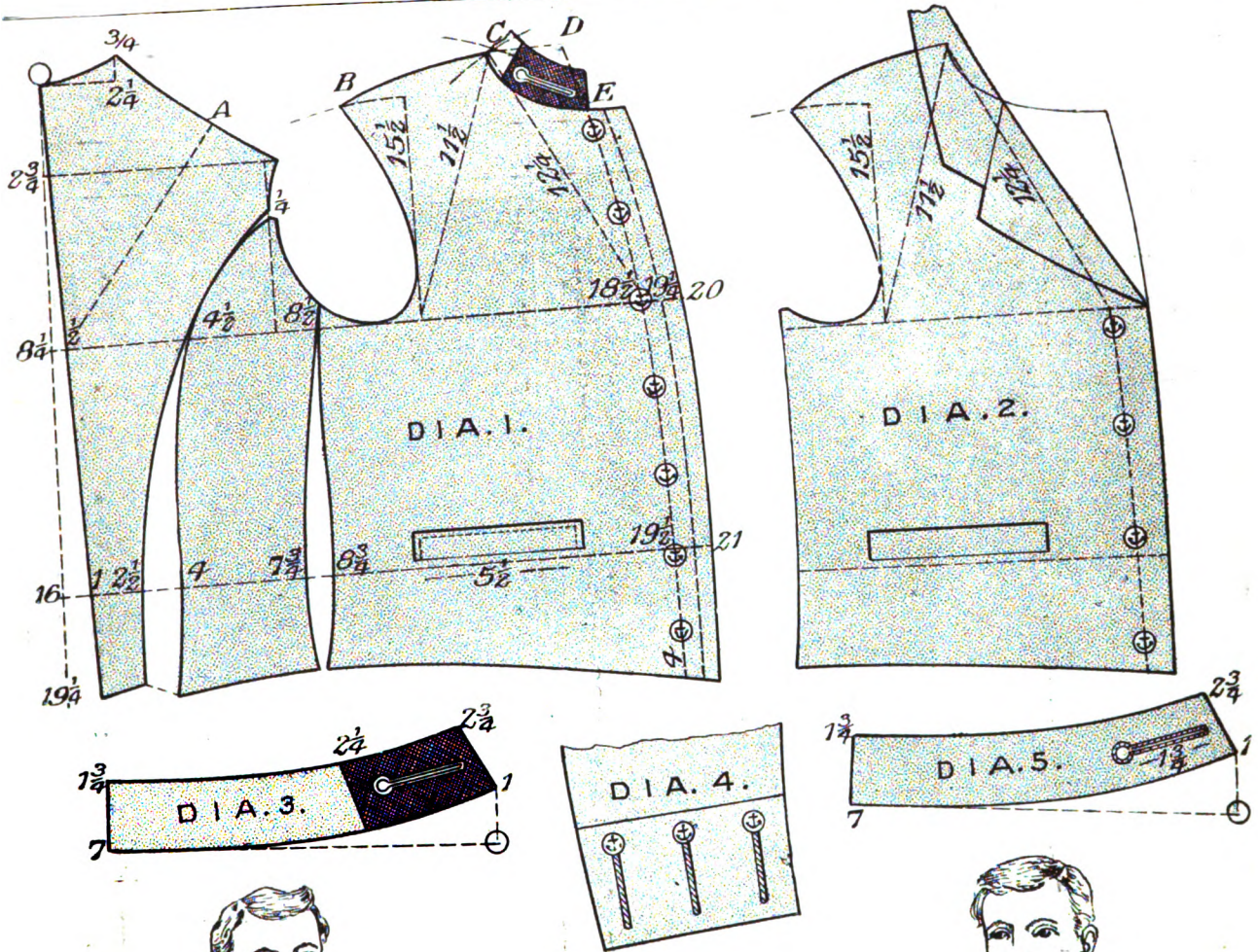
cloth, double breasted, six button holes in each row, four in the turn and two below, padded turn down collar; pointed flaps with three notched holes of black twist and buttons under, one button at the bottom of each pleat and two in the waist seam behind. Bound cuffs, the sleeves laced, as in full dress, omitting the slash. Shoulders fitted with epaulettes. For midshipman, the collar to have on each side a white turnback of 2 inches, with a notched hole of white twist, $1\frac{3}{4}$ inches long, and a corresponding button. Three buttons on each cuff, with corresponding notched holes of black twist. For clerks:—The cuffs the same as for midshipman, but with one row of $\frac{1}{4}$ inch wide white cloth. In all other respects, both wear similar garments, the distinction being noted on the collar. For the midshipman the collar has a white turnback, with a notched hole and button, as explained above; whilst naval cadets will wear on each side of the collar a button-hole of white twist, $1\frac{3}{4}$ inches long, with a corresponding button.

The Evening Dress

For midshipmen and cadets are as shown on Figure I, Plate 20, the official description of which is as follows:—"Blue cloth, single breasted, with seven buttons, three notched holes of black twist on each cuff, with buttons to correspond; a stand-up collar with hook and eye, and with the white turnback and button hole, as heretofore described. When worn it is always to be hooked at the top."

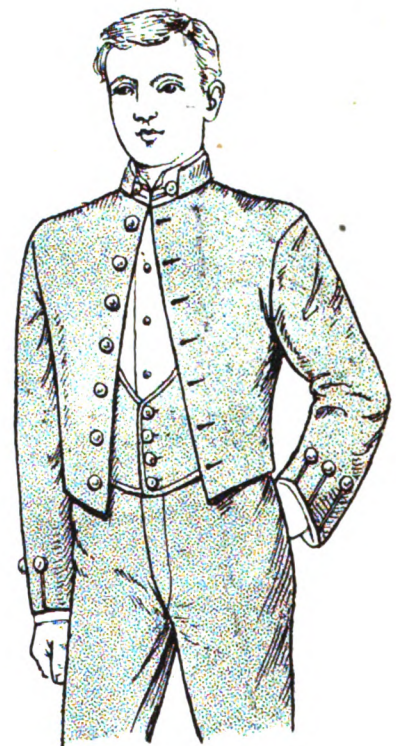
For clerks and assistant clerks.—"The same as for midshipmen, but with a plain turn down collar, three button-holes in the turn, and four below. One row of $\frac{1}{4}$ of an inch wide cloth round each cuff." Figure 2 illustrates the latter garment, the chief feature of which is the step, roll and collar front. Diagrams 1 and 2 illustrate how these are cut. It is cut similar to an Eton jacket in the back, with the fronts buttoning up to the neck, or arranged with a step and roll collar. Two and a half inches are allowed over the half breast with two inches over the waist. Welt pockets are put on either side as shown. Diagram 1 is finished with seven buttons down the fronts, with four on the following diagram. Diagrams 3 and 5 illustrate the collars of the midshipmen and cadet respectively, the former with a white turnback, and notched hole of white twist, finished with a small button of regulation pattern, the latter with a buttonhole of white twist $1\frac{3}{4}$ inches long, with a corresponding button. Diagram 5 illustrates the cuff for midshipmen and cadets, particulars of which have already been described. A cadet or midshipman's outfit varies according to the articles and quality of the same, through, broadly speaking, £30 to £35 will cover cost of all necessaries. Messrs. Samuel Bros., who make a special feature of these orders, give the specimen of Outfit quoted on page 62 for £34 13s. 11d.

For the mercantile service the outfit is less expensive, although this will depend upon the number and quality of suits, such as an extra working suit, blue serge trousers, &c. An apprentice's outfit complete, however, may be obtained from 12 to 20 guineas, the difference consisting of duplicate garments and superior quality of the same.



Clerk & Ass^t. Clerk
(Morning Dress)

*Naval
Uniforms.*



Midshipman.
(Evening Dress)

Chapter IX.

Youths' Vests. Plate 21.

In the preceding pages we have only referred to Vest as worn by little boys. We now deal with this garment as it is worn by youths.

A vest is really nothing more or less than an under coat, and the same principles which apply to the cutting of coats will apply with equal force to them. One thing, however, will be soon apparent to even the most unobservant, viz., that they are not required so large. In the system as explained on another page and referred to in diagrams 57 and 58, this

back seam to $10\frac{1}{2}$ $1\frac{1}{2}$ inches more than chest measure, and come back from it $\frac{1}{2}$ inch less than the cross chest measure taken; sweep from this point by a quarter of an inch less than the front shoulder, less the width of back neck, and also from the front at $19\frac{1}{2}$ by $\frac{3}{4}$ inch more than this quantity. Make point $3\frac{1}{2}$ on back to taste, in this case $\frac{1}{2}$ inch less than $\frac{1}{3}$, O 9, and square across to $6\frac{1}{2}$ $\frac{1}{2}$ inch less than the width of back, which in the absence of a measure may be fixed by making the width of shoulder seam $\frac{1}{2}$ inch more than a fourth of breast, i.e., the half breast. Now draw the shoulder seam of back, and then measure across from 9 in the direction of shoulder seam, and whatever the back measures,



S B. Step Stand.



D.B. Vest.



D.B. No-collar.



D.B. Roll.



Dress Vest.



Step Roll.



S.B. No-collar.



Roll Collar.

variation is made by reducing the width across chest $\frac{1}{2}$ an inch, and making it only $1\frac{1}{2}$ inches over the breast measure from the centre of the back to the breast line, whilst it is just as well to reduce the front and over shoulder measure $\frac{1}{4}$ inch, but we will treat more of this in dealing with the system.

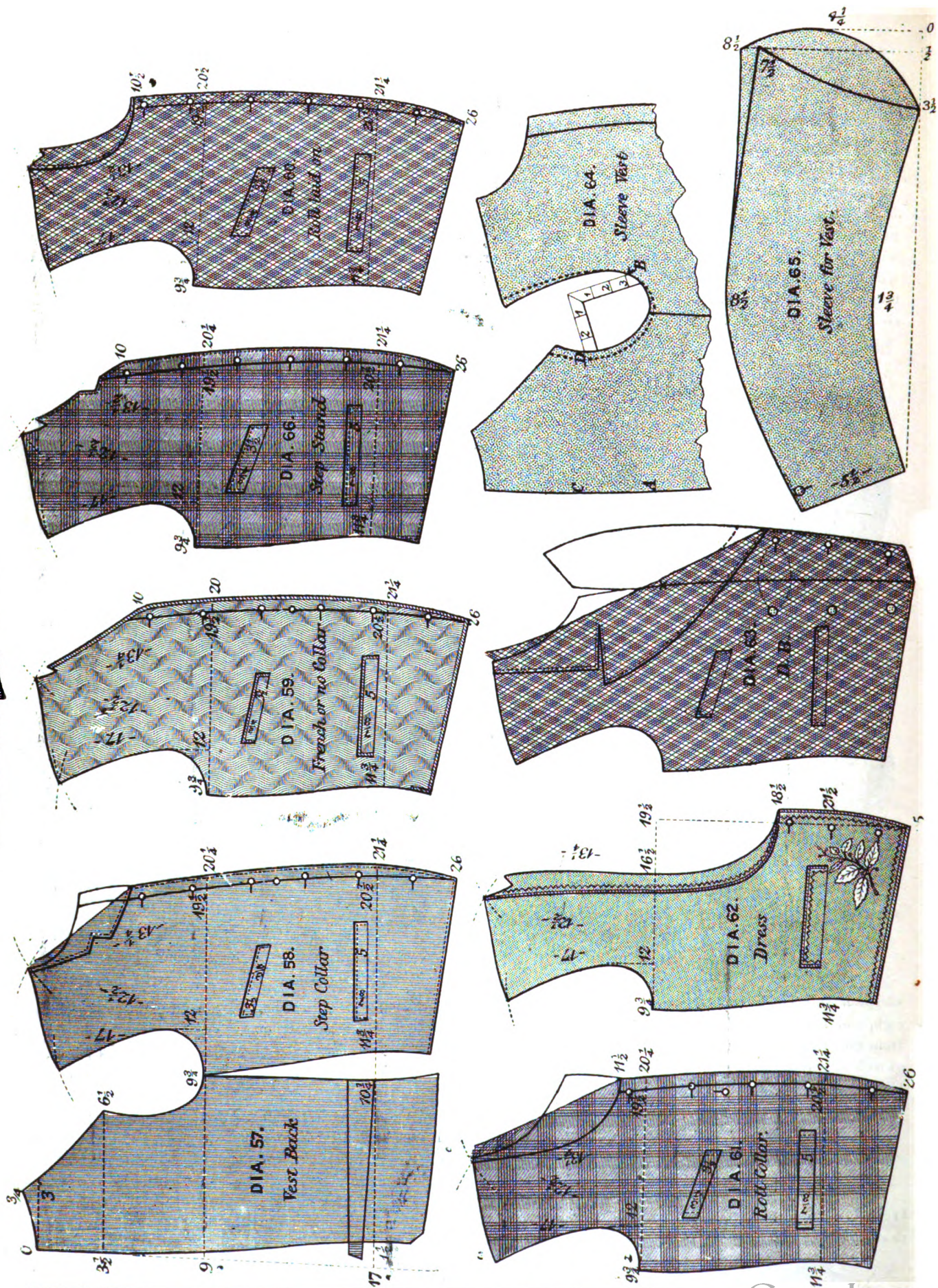
The Vest System.

Diagrams 57 and 58.

Draw line O 17. O 8 is $\frac{1}{6}$, raise point $\frac{3}{4}$, $\frac{1}{4}$ this quantity, O 9 is the depth of scye as taken. Draw lines at right angles to this, hollow back seam at $17\frac{1}{2}$ inches and mark off from

deduct from the over-shoulder measure, and sweep by the remainder less a $\frac{1}{2}$ in. from a point $1\frac{1}{2}$ ins. above 12, but bringing the tape down to 12. Make the width of front shoulder a trifle less than the width of back, and draw scye as shown. Make the width of back half the breast, and the waist half waist and $\frac{3}{4}$ inch. Now square down from $9\frac{3}{4}$, and hollow 1 inch to find the sideseam of forepart, and make the width of front at waist half waist and $\frac{3}{4}$ inch, and shape the under-arm seam as shown by this arrangement, the forepart will overlap the back for large waists. Special attention should be given to the spring over the hips, as many vests are defective in this point. The lengths may now be marked for the

VESTS OF ALL KINDS.



opening and bottom, allowing $\frac{1}{2}$ an inch extra for opening and 1 inch to the full length as per measure taken, which allowances are for the amount consumed in the various seams. The height of gorge may be made one-sixth below the neck point, or higher or lower according to taste, and if any wear near that point, it may be made a pivot by which to sweep for the side length from the bottom, as at 26, raising the side $\frac{1}{2}$ inch above sweep; the back may be pointed upwards at bottom as shown, or arranged to taste. There is also another point which may be arranged either to taste or to get a large vest out of a small quantity of cloth, that is the underarm seam, and although the position allotted is perhaps the most suitable, yet the fronts may be made wider or narrower as the cutter wishes, the only point being that whatever is taken off the front must be added on the back, so that the combined widths of back and forepart measure $1\frac{1}{2}$ inches over the breast and waist from the centre of back to the centre of front at the respective parts. The pockets should be put as nearly as possible at the hollow of waist, and we have found it a very good plan to come up 5 inches from the bottom for all ordinary length vests, to find the top of the front edge of the welt, which should measure about 5 inches long and $\frac{3}{4}$ or $\frac{7}{8}$ wide. The watch pocket is put slightly on the slant, its position not being a very vital matter, but it should be arranged for the back to be slightly in front of the scye and about 2 inches or so below its level. A watch pocket welt should never measure less than $3\frac{1}{2}$ inches long by $\frac{3}{4}$ wide; watches do not vary in size in accordance with the age or size of the wearer, so that it is quite necessary these should be made large enough to take a good-sized watch. The buckle and strap should be put on at the hollow of waist, and we always prefer these to come into the sideseam and then fastened again to the back about one-third of the way across. In making, a pleat should be left through the front shoulder of the lining and the facing put on very tight at the bottom corner in order to make it curl inwards to the figure nicely, and the facing basted to the canvas. When the customer is very full over the hips it is frequently an advantage to leave slits at the side.

As will be seen, this diagram is finished in the step collar style, the latter being cut on similar lines to that of a coat, though narrower and less heavy in appearance. This is certainly a very popular style, though taste and style must be exercised in locating the step in harmony with the length of turn. If extra ease is desired in the scye, the latter may be forwarded and slightly lowered beyond the breast line. We now come to the

The No-Collar Vest.

Diagram 59.

This is a favourite style for boys wear and is frequently worn with the Eton jacket. It has a neat appearance and is a thinner finish than the preceding style, thus allowing the coat to set clear over the breast. The only point of variation in the method of cutting is to fill up the neck as shown, to the extent of the height of collar stand required by client and take out a notch at the hollowest part of gorge, to which a collar band is sewn to come round the back neck. It will be noticed a small amount of spring is left at this notch; the purpose of this is to provide the necessary ease required by the neck at that part.

The Step Stand Vest

Diagram 60.

This is cut precisely the same as the no-collar vest. The step being produced by a notch taken out as shown on the diagram. Though hardly a style for juvenile wear, we nevertheless give it a place, as it may be looked upon more as an adaptation of the no-collar than a separate style. An alternate method of producing these is to cut the gorge down as for a step-collar and sew on a collar to form the step at the end in the position desired.

The Roll Style Collar Laid On.

Diagram 61

This was an extremely popular style some few seasons back when vests were worn buttoned close up to the neck, the necessary space for the display of shirt front being obtained by hollowing the fronts similar to the horse-shoe shape adopted in the dress vest of to-day. The neck is filled up $\frac{3}{4}$ inch similar to the no-collar and notched similar to a preceding style, the outer collar then being laid on and the forepart lining felled to within an inch of the crease row. It is similar in finish to the present day dress vest, inasmuch as the front is hollowed and the collar laid on.

The Ordinary Roll Collar.

Diagram 62.

This is produced similar to the step collar style as far as the cutting is concerned the difference being made in the collar which is brought to the end of the step and so form a continuous curve from the base of lapel to the shoulder seam. It

may be looked upon as the dress style for boys, inasmuch as it is worn with the Eton jacket for parties and evening wear generally. The diagram shows the front buttoning fairly high, although this, of course, can be arranged to taste.

The Dress Vest.

Diagram 62.

This is cut similar to the roll collar laid on, the only exception being the length of opening. The dress style is arranged to button three, care being taken to make the length in harmony with the strap at top of skirt of the coat. There is no watch pocket added, one through the waist of each forepart only. A popular variation at the present time is the D.B. dress, which merely consists in adding the necessary overlap, arranging the buttons a similar distance beyond the centre line as the eye of the holes are in front. Sometimes the bottom of the fronts are cut sharply away immediately below the bottom button, giving a triangle appearance when in wear. Fancy materials such as Marcella, drills, etc., are utilised, and when embellished with gilt buttons impart a stylish appearance.

The D.D. Vest.

Diagram 63.

The D.D. vest has been subject to many changes within the past few seasons, in fact more so than any of the styles previously explained. It is cut in a variety of ways, either with the collar and lapel laid on entire, part lapel and collar cut together, or with the ordinary lapel, cut separate or added to the forepart. The diagram here shown is of the latter style, the V at top of lapel ensuring a short outside edge. The chief feature of the D.B. vest is to have the buttons well apart at the breast narrowing down to the waist. The style is destroyed, and the production stamped as a shoddy make with the buttons narrow at the breast and waist. The position of the buttons will of course to a great extent be determined by the size of forepart, but this is where the art of cutting is displayed, and taste and style triumph. Probably the most simple and certainly satisfactory methods of cutting these is that in which the collar is laid on; the lapel is first added, length of opening measured, and the front then drawn similar to the no collar type. The bottom at front has also been subject to various alterations from time to time, these being of recent issue it is unnecessary to discuss them here.

The Sleeve Vest.

Diagrams 64 and 65.

Though not often worn by boys and youths, the sleeve vest is a part of the recognised outfit of grooms and livery servants, who in many cases are mere lads, consequently the subject of vests would be incomplete without it.

The Sleeve Vest.

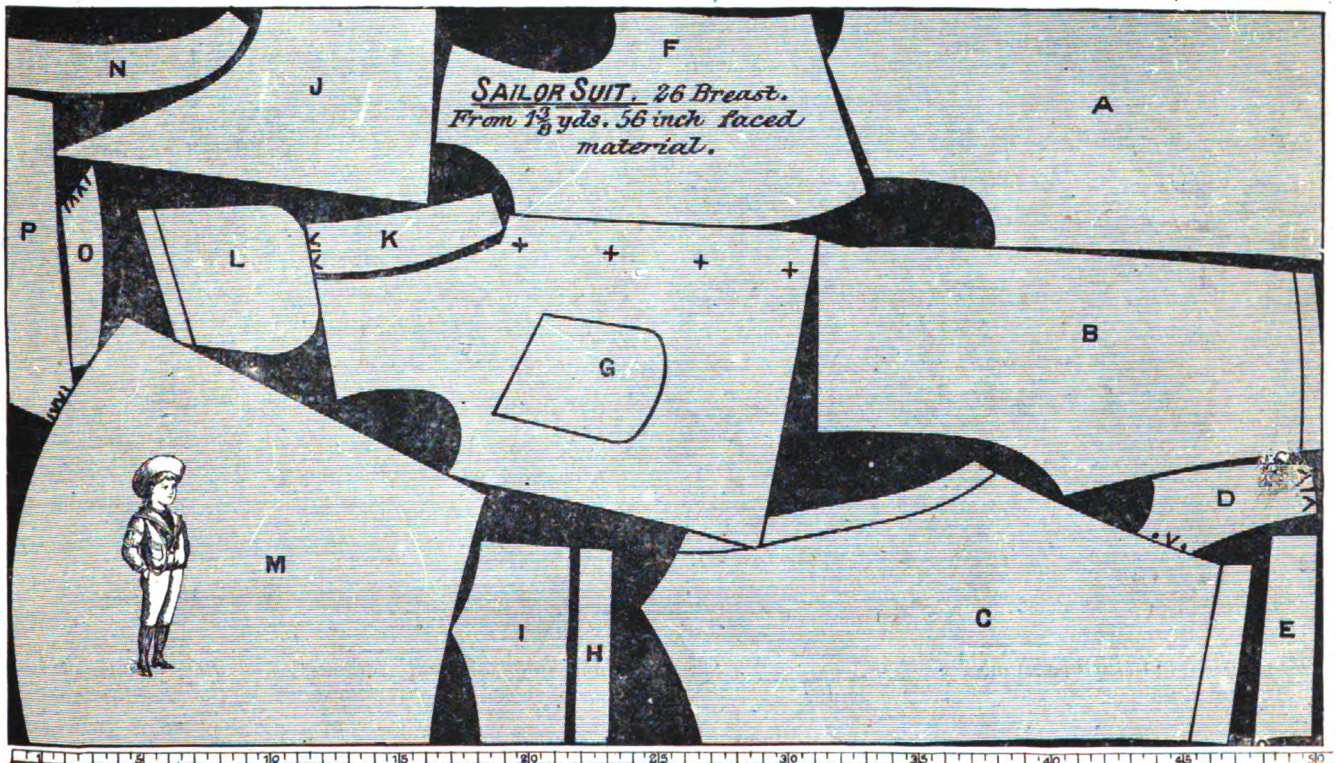
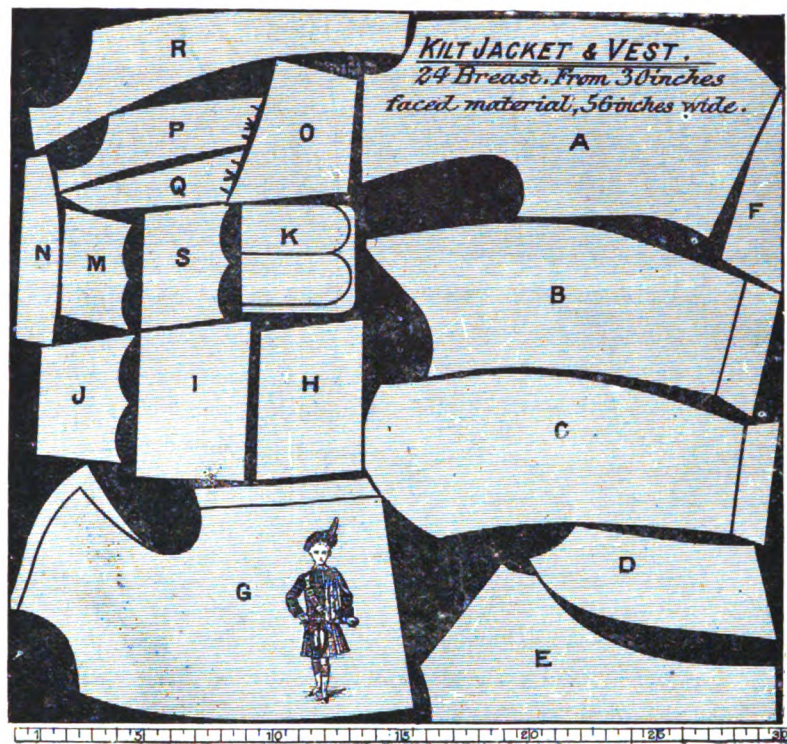
Diagram 64.

The only variation necessary is in the scye section which should be made to come as close up to the natural juncture of the arm and body as possible, as no sleeves fit as well as those that are cut for a scye in such a position, hence it will be seen the scye is raised a $\frac{1}{4}$, and which extends all round the scye, with the exception of at B, whilst it is increased to $\frac{3}{8}$ or $\frac{1}{2}$ an inch at the shoulder, so that the back should measure one-fifth breast from C to D; the sleeve is then produced in the manner previously described for Jackets, but as there are one or two variations, we will repeat and direct attention to

The Sleeve.

Diagram 65.

Measure across from back at A to front of scye at B, and deduct the width of back as at C D, the remainder is used to find the distance O $3\frac{1}{2}$. Now mark the front pitch of the sleeve at $\frac{3}{4}$ of an inch above the level of scye and the hindarm to taste, and apply the square with the arms as at B resting on the pattern in the position the sleeve is desired to hang from the scye, this may be altered by shifting the square round, but still keeping either arm at the pitches. The more forward the sleeve is desired to hang, the greater the distance that shows itself at B, and *vice versa*. Having obtained this quantity, apply it to the sleeve by coming up as from $3\frac{1}{2}$ to $\frac{1}{2}$, now measure across the distance between the two pitches, with the back placed in a closing position at the shoulder, and make $\frac{1}{2}$ to $8\frac{1}{2}$ agree with this quantity, never less but rather more, as many of the defects in the fitting of sleeve vests arise from the fact of the sleeves being too small. $4\frac{1}{2}$ is midway between O and $8\frac{1}{2}$, and the sleeve head shaped by these points, now measure the distance between the two pitches for the underside, and apply this measure across from $3\frac{1}{2}$ to $7\frac{1}{2}$. The underside of sleeve should not be hollowed out below $3\frac{1}{2}$, in fact it should be rather rounded than hollowed for the undersleeve, for



although this undoubtedly detracts from the cleanness of fit at that part, yet it produces ease, and allows the arms to be lifted without feeling a drag on the arm, and as the sleeve vest is fastened all the way down the front, any lack of ease in this direction would produce a considerable strain, and if the vest did not come moderately close up in the scye, the whole vest would be raised bodily. It is a very great mistake to think that ease in the scye (of a sleeved vest at any rate) can be produced by a deep scye, for in the movement of the arms, such as would take place in the wear of a sleeve vest, a deep scye would produce anything but ease, and we should expect to find either the sewing or the material go at that part.

The hind arm or elbow should be got by drawing a line at right angle from $\frac{1}{2}$ to $8\frac{1}{2}$, and measuring forward for the size of sleeve, hollowing the elbow in front, to the amount it is desired to reduce, which in this case is $1\frac{3}{4}$. The cuff is got in just the opposite way, viz., by squaring down on the other side of sleeve, and making the forearm at cuff to rest on this line, and measuring from it to find the width of cuff. The run of the cuff is got by drawing it at right angles to the elbow and cuff, whilst the lengths are of course fixed by the measure taken, plus the three seams consumed.

The one great point to be avoided in a sleeve vest, is a small sleeve head, far away better have too much sleeve head than not enough. In making, the sleeves are generally finished with a hole and button at the cuff, and the lining of the sleeves are much better sewn separately to the outside, and flash basted at both seams and put in rather long.

The number of buttons usually put up the front of a youth's vest varies from five to six, six or seven being plenty for the full size garment. The buttons on a vest often form its special feature, and much taste may be displayed in the number and kind used.

Chapter X.

Economy.

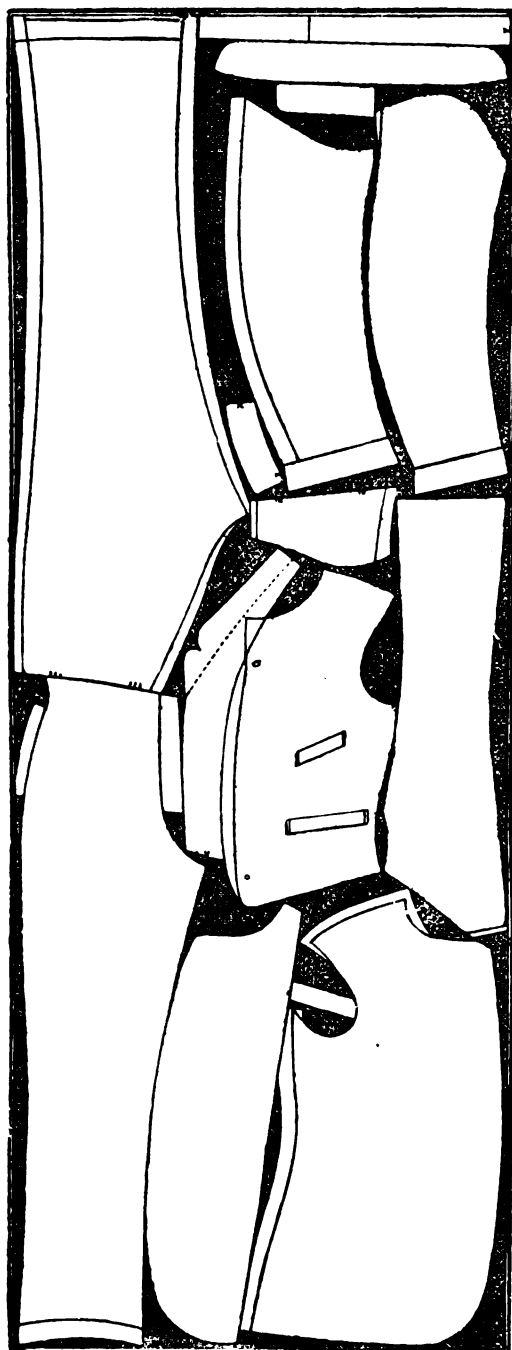
In order to make this work as complete as possible, we are adding a few lays, which will be found extremely useful as a guide in taking out the garment from the least possible quantity of cloth. Before turning our attention to the lays, we may, at this stage, enquire what is meant by economy, as applied to cutting. True, economy does not mean taking the garment out of the least quantity of cloth, regardless of inlays and arrangement of the pattern of the cloth, neither does it consist

in spending an hour in cutting, to gain a few inches of material, but rather the using of the material to the best advantage without unnecessary loss of time and material.

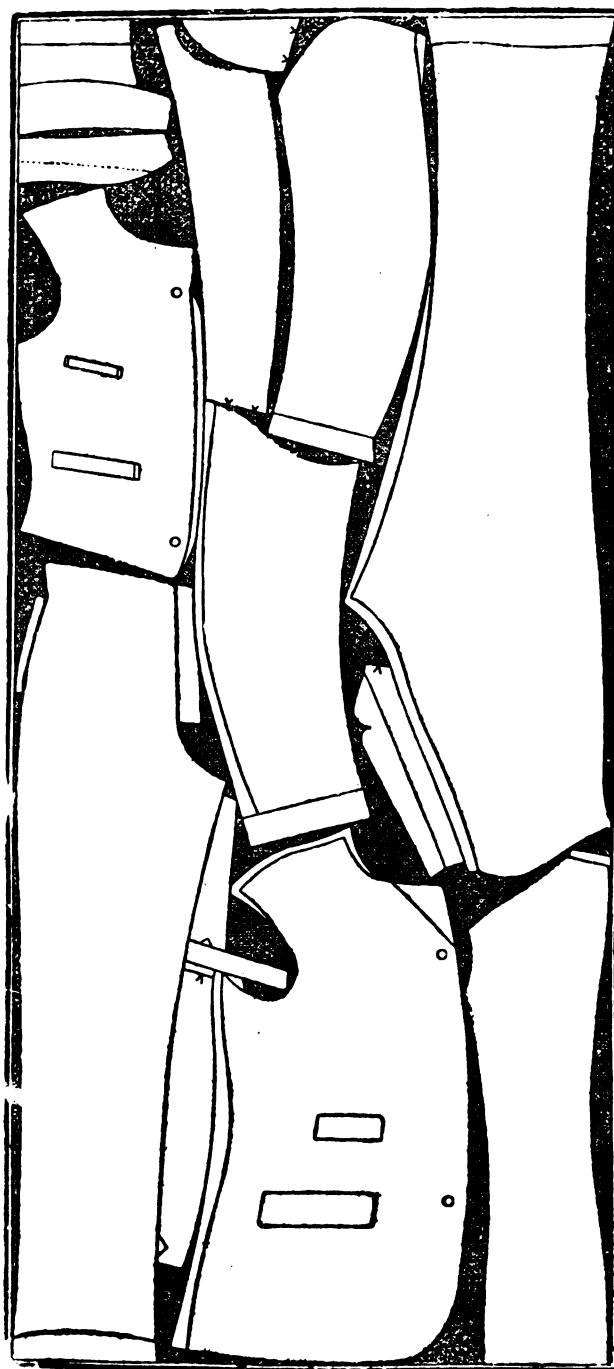
Whilst we condemn the wasteful method of laying down and cutting one part of the pattern independent of the lay and position of the remaining parts of the garment, such as followed by those drafting direct from the cloth, we certainly have no sympathy with those who skimp the fittings and piece the facings, etc., indiscriminately. It is derogatory to our profession as artistic tailors, and moreover an unfair method of conducting business, our clients rightly expecting garments of ample fittings and not a patchwork robe. Again, it is a constant source of friction with the workhands, and liable to disturb the mutual goodwill that should exist between the cutter and the journeymen. The question of

Inlays

as a safeguard and retreat is our next consideration, and are undoubtedly useful when left at the important points of the garments, yet we do not advise them being left on all sides, otherwise the garment is cramped, and contracted at various parts where length is essential. Again, it is rather a dangerous precedent, for should the workman be at all careless in the fitting up and basting, he has ample room to adjust the shortcomings of one seam at another, and to neutralise any bad workmanship in the sewing of the seams. On the forepart of lounges inlays are left at the gorge, across the shoulder and down front scye, the first and last for the straightening or crooking of the neck point. One of the most serviceable, however, is that left down the side-seam, which in conjunction with the one across shoulder are the only points disturbed in the majority of garments. There is also one left along the bottom, which is decidedly useful when we have growing boys to consider. On the back we have one left at top of backseam and along the bottom in harmony with that on the forepart. The sleeves have an upturn left at the hands, which should be fairly deep, so that they may be lengthened with little difficulty: the width is served by an inlay left down the hindarm of underside. The inlays for vest are left on the back section, across shoulder and down underarm, sometimes there is one left along the bottom of forepart to form the facing, though this is of little account for lengthening purposes. With the trousers an ample inlay should be allowed along the bottom of both top and underside, otherwise they are of little use, as the lengthening of these after a few weeks' wear is almost a



Lay of Boy's Lounge Suit.



Lay of Youth's Lounge Suit.

necessity. Allow a good inlay also down the seat seam and at the top of leg seam for letting out at fork. The increased width down leg is served by one down the side seam. In the making of juvenile garments strength and durability are the chief factors desired; thread—linen, and plenty of it—should be used. Neatness, however, should receive every attention, as anything of a clumsy appearance is emphasised on small neat figures.

Lay of Boy's Sailor Suit.

This is cut to fit a figure of 26 breast, and is taken from $1\frac{3}{4}$ yards of 56 inch material. A is the back of the blouse arranged on the crease edge of the material. B, is the topside of the knickers. D, K, E are the breast facings. C, the underside of the knickers. F, vest forepart. G, forepart of blouse. H, vest welts if pockets are desired. I, cuffs. J, collar. L, patch pockets. M, sleeve, (top and underside all in one). N, fly. O, P, facing for blouse. As the collar is generally lined with Italian or Twill it is unnecessary to make provision for it here, if of cloth, however, two pieces like J will be necessary.

Variations of Cutting.

In the event of the suit being made from velveteen the back would occupy space A. B. on the angle, and the top-sides of knickers could be taken from the under length. A large size suit could be taken out on a similar plan by merely passing sleeve, etc., upwards to provide the necessary width. We have omitted inlays along the side seam or shoulder of the blouse, seeing that they are so loose fitting and consequently not required. A smaller size would be taken out on a similar plan.

Lay of Kilt Jacket and Vest.

This lay is taken out of 30 inches of faced material 56 inches wide, or its equivalent, 60 inches of narrow width (28 inches). If made from velvet, as is often the case, the

latter would be the amount, as that is seldom more than two yards 28 inches in width, and in the case of silk velvet, etc., the width is reduced to about 20 inches. Velveteens are chiefly used, however, which run about 27 inches in width. A is the forepart of the vest; B, the underside sleeve; C, the top side sleeve; D, the side body; E, the back which must be placed on the crease; thus in the event of the material being single width, a slightly different arrangement will be necessary. F is the bottom facing of vest; G, the forepart of the coat; H, the underpart of the front tashes or skirts; I, the under part of the side tashes; J, the top part of the side tashes; K, the under and top parts of the back tashes, the under part being cut from the under layer, and the two upper portions from top length of material; S is the top part of the front tashes; M is the flaps for vest; N is the stand collar, should one be desired, though this is generally omitted for juveniles; O is the cuffs for sleeve; P Q the facings of the vest, and R the forepart facings of the coat.

Lay of Boy's Lounge Suit.

This lay represents a Lounge Suit, 28 breast, 24 long, 37 side seam, and is taken out of $1\frac{3}{4}$ yards, of 56 inch cloth. For smaller suits of the same type, the length required may be still further reduced by making the top and undersides of the trousers change, and putting seat pieces on, that is if the length of sleeves will admit of it, which they generally will in smaller sizes.

Lay of Youth's Lounge Suit.

This lay represents a Lounge Jacket Suit, 32 breast, 26 long, 41 side seam, and is taken out of $2\frac{1}{4}$ yards, 56 inch material. It is also suitable for sizes between 28 and 32 breast. A saving may be effected by putting top welts or top bands on the trousers which could be got between the sleeves and the undersides of trousers. It will be noticed that if a roll is required for the vest a small piece must be put on the forepart.

Scale of Relative Measures for Juvenile Figures.

We are frequently asked by cutters and others engaged in the wholesale clothing trade, for a complete range of measures combined with the sectional measurements as advocated in this work. The following scale of relative proportions is compiled to supply the want, and gives the necessary measurements for the complete scale.

SIZE.				000	00	0	1	2	3	4	5
Chest...	...	...	...	22	22 $\frac{3}{4}$	23 $\frac{1}{2}$	24	24 $\frac{1}{2}$	25	25 $\frac{1}{2}$	26
Waist	...	...	...	23	23 $\frac{1}{4}$	23 $\frac{1}{2}$	24	24 $\frac{1}{4}$	24 $\frac{3}{4}$	25	25 $\frac{1}{2}$
Seat ...	...	...	...	23	23	23 $\frac{1}{2}$	24 $\frac{1}{2}$	24 $\frac{3}{4}$	25 $\frac{1}{2}$	25 $\frac{3}{4}$	26 $\frac{1}{2}$
Scoye Depth	...	...	...	5 $\frac{1}{4}$	5 $\frac{1}{2}$	5 $\frac{3}{4}$	5 $\frac{7}{8}$	6	6 $\frac{1}{4}$	6 $\frac{1}{2}$	6 $\frac{3}{4}$
Natural Waist	...	...	...	10	10 $\frac{1}{2}$	11	11 $\frac{1}{2}$	12	12 $\frac{1}{2}$	13	13 $\frac{1}{2}$
Full length of Lounge	...	...	...	17	17 $\frac{1}{4}$	18 $\frac{1}{2}$	19 $\frac{3}{4}$	20 $\frac{1}{2}$	21 $\frac{1}{4}$	22	22 $\frac{1}{2}$
Across Back	...	...	...	4 $\frac{3}{8}$	4 $\frac{1}{2}$	4 $\frac{5}{8}$	4 $\frac{3}{4}$	4 $\frac{7}{8}$	4 $\frac{7}{8}$	5	5 $\frac{1}{8}$
Elbow	...	...	...	10	10 $\frac{3}{4}$	11 $\frac{1}{2}$	12 $\frac{1}{4}$	12 $\frac{3}{4}$	13 $\frac{1}{4}$	13 $\frac{3}{4}$	14 $\frac{1}{4}$
Cuff ...	...	...	...	15 $\frac{1}{2}$	16 $\frac{1}{4}$	17 $\frac{1}{2}$	18 $\frac{1}{4}$	19 $\frac{1}{4}$	20 $\frac{1}{2}$	21 $\frac{1}{4}$	22 $\frac{1}{2}$
Across Chest	...	...	...	4 $\frac{5}{8}$	4 $\frac{3}{4}$	4 $\frac{7}{8}$	5	5 $\frac{1}{8}$	5 $\frac{1}{4}$	5 $\frac{1}{2}$	5 $\frac{3}{4}$
Front Shoulder...	...	...	...	8 $\frac{5}{8}$	8 $\frac{3}{4}$	8 $\frac{7}{8}$	9	9 $\frac{1}{4}$	9 $\frac{1}{2}$	9 $\frac{3}{4}$	10
Over Shoulder	...	...	...	11 $\frac{1}{2}$	11 $\frac{3}{4}$	12	12 $\frac{1}{4}$	12 $\frac{1}{2}$	13	13 $\frac{3}{8}$	13 $\frac{1}{2}$
Vest Length	...	...	...	16 $\frac{1}{4}$	16 $\frac{3}{4}$	17 $\frac{1}{2}$	17 $\frac{5}{8}$	17 $\frac{3}{4}$	18 $\frac{1}{4}$	18 $\frac{3}{8}$	19
Side Knickers	...	...	...	22 $\frac{1}{2}$	24	25 $\frac{1}{2}$	27	29	30 $\frac{1}{2}$	31 $\frac{1}{4}$	32 $\frac{1}{2}$
Leg ...	...	...	...	15 $\frac{1}{2}$	16 $\frac{3}{4}$	18	19 $\frac{1}{2}$	20 $\frac{3}{4}$	22	22 $\frac{3}{4}$	23 $\frac{1}{2}$
Knee ...	...	...	...	10 $\frac{1}{2}$	10 $\frac{3}{4}$	11	11 $\frac{1}{4}$	11 $\frac{1}{2}$	11 $\frac{3}{4}$	12	12 $\frac{1}{4}$
Bottom	...	...	...	10	10 $\frac{1}{4}$	10 $\frac{1}{2}$	10 $\frac{3}{4}$	11	11 $\frac{1}{4}$	11 $\frac{1}{2}$	11 $\frac{3}{4}$
Tight Knee	...	...	...	8 $\frac{3}{4}$	8 $\frac{5}{8}$	9	9 $\frac{1}{8}$	9 $\frac{1}{4}$	9 $\frac{1}{2}$	9 $\frac{3}{8}$	10 $\frac{1}{4}$
Small	...	...	...	8	8 $\frac{3}{8}$	8 $\frac{1}{2}$	8 $\frac{3}{4}$	8 $\frac{1}{2}$	8 $\frac{3}{4}$	9 $\frac{1}{8}$	9 $\frac{1}{2}$
Calf ...	...	...	...	8 $\frac{1}{2}$	8 $\frac{3}{8}$	8 $\frac{1}{4}$	9	9 $\frac{1}{4}$	9 $\frac{1}{2}$	9 $\frac{3}{4}$	10
Neck ...	...	...	...	11 $\frac{1}{2}$	11 $\frac{3}{8}$	11 $\frac{1}{4}$	11 $\frac{1}{2}$	12	12 $\frac{1}{2}$	12 $\frac{1}{2}$	12 $\frac{3}{4}$

The following is a scale of average measures for young ladies, ranging from 28 to 34 breast measurement :

Ladies' Scale.

Chest.	Waist.	Scoye Depth.	Nat. Waist.	Neck.	Across Back.	Full Length Sleeve.	Cross Chest.	Front Shoulder	Over Shoulder.
26	23	6 $\frac{3}{4}$	13	5 $\frac{1}{2}$	4 $\frac{3}{4}$	23	5 $\frac{1}{2}$	9 $\frac{1}{2}$	12 $\frac{1}{2}$
27	23	7	13 $\frac{1}{4}$	5 $\frac{3}{4}$	5	24	5 $\frac{3}{4}$	9 $\frac{3}{4}$	12 $\frac{3}{4}$
28	23	7 $\frac{1}{4}$	13 $\frac{1}{2}$	6	5 $\frac{1}{4}$	25	6	10	13
29	23	7 $\frac{3}{8}$	13 $\frac{3}{4}$	6 $\frac{1}{4}$	5 $\frac{1}{2}$	25 $\frac{1}{4}$	6 $\frac{1}{4}$	10 $\frac{1}{4}$	13 $\frac{1}{2}$
30	23	7 $\frac{1}{2}$	14	6 $\frac{1}{2}$	5 $\frac{3}{4}$	25 $\frac{1}{2}$	6 $\frac{1}{2}$	10 $\frac{1}{2}$	13 $\frac{3}{4}$
31	23	7 $\frac{5}{8}$	14 $\frac{1}{4}$	6 $\frac{3}{4}$	5 $\frac{3}{4}$	25 $\frac{3}{4}$	6 $\frac{3}{4}$	10 $\frac{3}{4}$	14 $\frac{1}{4}$
32	23	7 $\frac{3}{4}$	14 $\frac{1}{2}$	7	5 $\frac{3}{4}$	26	7	11	14 $\frac{1}{2}$
33	23	7 $\frac{3}{4}$	14 $\frac{3}{4}$	7 $\frac{1}{4}$	6	27	7 $\frac{1}{4}$	11 $\frac{1}{4}$	14 $\frac{3}{4}$
34	24	8	15 $\frac{1}{4}$	7 $\frac{1}{2}$	6 $\frac{1}{4}$	27 $\frac{1}{2}$	7 $\frac{1}{2}$	11 $\frac{1}{2}$	15 $\frac{1}{4}$

Chapter XI.

Young Ladies' Garments.

Plate 21.

The rapid growth of ladies' tailoring during recent years has induced us to add a section to this Work dealing with garments for girls and young ladies.

During the period when the child emerges from infancy there is little difference between the dress of the boy and the girl, but as the years roll by, and the boy dons his knickers, and with the girl skirts cut more shapely, the difference is more marked; whilst as soon as a lady graduates into her teens, the style of her dress allows the fullest scope for the tailor's skill both in designing and making.



These remarks apply especially to the every-day wear of girls, but there is also another type of dress in which special knowledge is very necessary, viz., that used for equestrienne purposes, and that we have described somewhat fully, so that our readers may be able to cater for this class of trade with ease.

It will, of course, be easy to find plenty of argument why the tailor should not cater for young ladies' garments, but they have no more weight than those which are used against the making of boys' and youths' clothing, and when it is realised that large trades have been built up by houses who make a speciality of garments of both classes, these arguments fail.

It is, of course, quite possible that the ordinary methods of making up may have to be modified in much the same way

that is followed with boys' and youths' clothing, but that is a matter that any cutter of average ability will be able to arrange, so that we need not enlarge on it here, for after all it will have to fit in with local methods if it is to be worked successfully.

The growth of the young lady during the early years of her life is much the same as her brother, but as the years go by her hips develop, her waist forms, her chest enlarges, and her shoulders become correspondingly small in comparison. These features must be recognised by the cutter who wishes to succeed, but then all of these would be brought under his notice in the ordinary course of measuring, and that leads us to say that the same measures are taken for young ladies' as for boys with the exception of the leg measure, which is found when required by deducting the body rise from the



side length, the body rise being taken from the waist to the seat of the chair in which the young lady is seated.

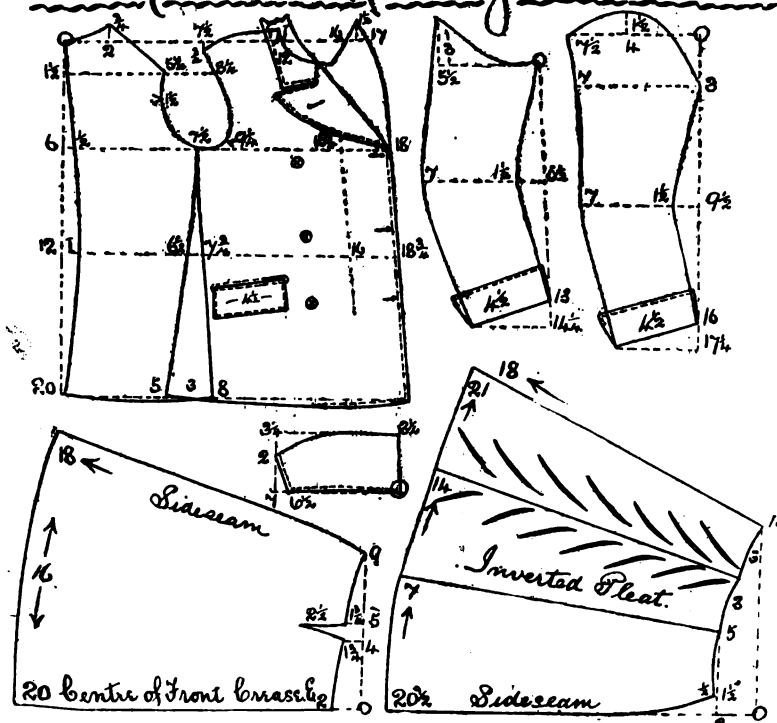
Ordinary outdoor costumes for young ladies' wear are invariably made loose and easy-fitting in style similar to those for little boys' wear. The D.B. Reefer and Skirt depicted on this page as well as on the figure on Plate 21 are all suitable styles of costume for young ladies' wear, and, moreover easily adapted to Fashion's whims, as the fronts may be altered in a variety of shapes. The costume depicted on Plate 21 is made up without a collar, the neck and fronts being finished with a "stole," or ribbon ornamented with narrow rows of machine stitching. The skirt is finished with a fair amount of fulness round the bottom, and the back arranged with an inverted pleat. The diagrams are reduced models cut to fit figure measuring 28 breast, 24 waist, and 34 seat.

Girl's Reefer Costume.

The D.B. Reefer is a favourite style of costume for young ladies' wear, and made from a blue or scarlet serge suitably trimmed, the effect is very smart. Careful attention must be paid to the all-important details, such as correct lengths, the proportion and harmony of the fronts, revers, &c. The



Our Reduced Model of Girl's Costume



accompanying diagrams are a reduced model of a well tested pattern of this costume. If reproduced by the ordinary inch tape, it will produce a garment suitable for a young lady measuring 26 breast. All that is necessary is to draw line at right angles to O, (see above diagram), then mark down from O, 1 $\frac{1}{2}$, 6, 12, 20. Draw lines at right angles to these points, and mark off the various quantities noted. It will be seen that the ferepart overlaps the back at the bottom of the side-

seam 3 inches, a small piece of paper being easily joined to it after the pattern has been cut. If desirous of producing larger or smaller sizes, it will be necessary to use a graduated tape 10 inches larger than the half breast. Thus for a pattern suitable for a 24 breast, select the 34 tape, which would be marked 17, signifying the half of 34. The reason for this addition being that the 26 model here given has been drafted out to the 36 tape. We are assured this will be an extremely useful model to our readers, and with care and attention in making up will produce a smart and stylish fit. We may further add that it will be found desirable to check the length of waist, and full length of back and sleeve with the ordinary inch tape. On the accompanying lay we illustrate how the costume can be taken from 1 yard 24 inches of faced or unfaced material.

The various parts are arranged on the material as follows:—A is the forepart; B, the back; C, topside sleeve; D, underside sleeve; E to F, the facing; G to H, outer and inner collar; I, J, and K, the flap and cuffs to sleeves; L and M, front and back width of skirt. Ample provision has been made for inlays, these being plainly marked on the diagrams.

These garments are simple to make, such as any ordinary tailor may undertake with ease. The shoulders require a little working up, especially at the front, also slightly stretching at neck point and through gorge. The canvas, well shrunk, should be notched at these points to obtain a corresponding form infused to the outside. The facing is here taken through from a point 2 inches beyond the neck point straight down the forepart, this being the finish followed by the best trades, as one fitted right through the shoulder would mar the form infused, besides rendering the shoulder thick and cumbersome. The edge facing are usually seamed, turned over a $\frac{1}{4}$ inch from the edge and either single or double stitched in harmony with the material. The linings must be put in easy with plenty of length across back pitch and through waist section.

The Sleeves

Are simply turned up and stretched to form a cuff, sometimes finished with two buttons sewn at hindarm seam. The canvas, back and forepart linings are seamed in with the sleeve top, and the seam then pressed aside instead opened as with boys' garments. The collar and fronts present no seeming difficulty beyond the careful attention to the finishing details requisite in all garments. In cutting from the cloth an up turn of 2½ or 3 inches round the bottom of skirt is allowed, which will be useful for lengthening purposes as well as the necessary finish at that part.

Draft by The C.P.G. System.**Plate 22**

Take the measures as for boys.

Draw centre of back construction line O 1.

From O to 2 one-third of the scye depth ; to 7, the scye depth ; to 13 the length of jacket required.

From these points square lines at right angles to O, 19.

Mark out from O 29 inches, from which point raise $\frac{3}{4}$, and draw dotted line.

Mark out from 2, the width of back, plus a seam, and shape the back shoulder.

From 7 mark out to E, half the chest plus 2, and then go back to 10 the width of half the across chest measure.

Mark up $1\frac{1}{2}$ at 10, and sweep the over-shoulder, minus the distance from J to 7, and the front shoulder from 10 to N, minus the back neck, $2\frac{1}{2}$ inches. When making the second sweep, add $\frac{1}{2}$ or $\frac{3}{4}$ from E to N.

Having done this, complete the scye as diagram, keeping it as close as possible at the back and well hollowed at the forearm.

On the waist line mark out 6, $6\frac{3}{4}$, 17, and 19 respectively and shape the sideseams as diagram.

Continue the 2 inches at the front right up round the neck (from E to 18, 17 to 19, and $17\frac{1}{2}$ to $19\frac{1}{2}$).

From 18 mark up 3, and draw to N, hollowing $\frac{1}{2}$ inch.

The Sleeve. Diagram 2.**Plate 22.**

Measure from the hindarm pitch up to $5\frac{1}{2}$, and continue from II to the forearm pitch, Diagram 1. Apply this on the sleeve from O to 7, O to $3\frac{1}{2}$, half the latter measure.

From O to 5 is made the same as the entire width of the scye.

O to 1, 1 inch, which quantity is sufficient for sizes below 30 chest. Shape the round of sleeve head by drawing from 5 to $3\frac{1}{2}$, and adding 1 inch of round.

Measure round under scye from pitch to pitch, and apply to sleeve from 5 to 5 in a straight line. Hollow as diagram.

The length of sleeve is measured from 7, registering the elbow and cuff in the usual way.

Hollow the forearm 2 inches, and make the width of elbow 5, and cuff 6.

The Capes. Diagram 3.**Plate 22.**

Take the cut-out back and forepart, and close the shoulder seams as diagram. They are cut one inch away from the

actual neck line (this will allow 1 inch overlap of cape and strapping). The top cape is made $4\frac{1}{2}$ deep, and the bottom one 6 inches all round. The fronts of capes are arranged so as to meet edge to edge at the front ends.

The Skirt. Diagram 4.**Plate 22.**

O 18, the length required.

O to 6, 6 inches always.

Mark out on the seat line two-thirds of seat, and on the waist line two-thirds of waist, taking out a 1 inch fish, and curving up $1\frac{1}{2}$ inches. Shape the front, making the width of bottom 15 inches.



Use the sideseam as a construction line, and mark in at the top $\frac{1}{2}$ inch, and then square the line across the top one-third of waist. On the seat line mark out one third of seat.

Mark off 22, 29, and 36 front 18 in front, and make the width of pleats at top a third of waist, in each case raising $\frac{1}{2}$ inch in the centre.

The Stole. Diagram 5.**Plate 22.**

Both this diagram and Diagram 6 are marked in plain figures, and arranged to fit this jacket front and sleeve, so we think that very little explanation of how to cut them is necessary. We may say that a more reliable way to cut these fittings is to mark them on the corresponding parts of the garment and take a tracing from them.



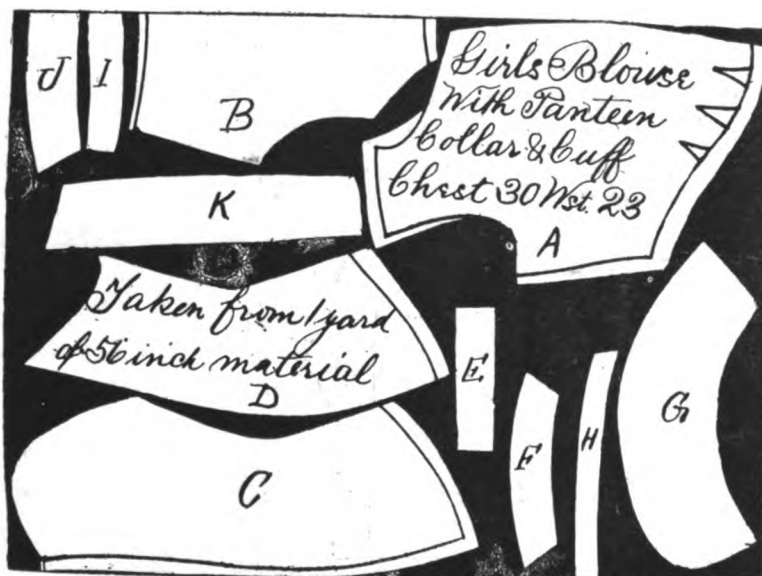
Girl's Fashionable Blouse.

As a fitting accompaniment to the previous styles of outdoor costumes, the following model of a young ladies' blouse will, we are assured, be a welcome addition. It is arranged

It is cut to fit a figure, 30 breast, 23 waist, and if reproduced by an ordinary inch tape would be suitable for a figure of the size stated. First draw lines at right angles, and then measure down 2, $7\frac{1}{4}$, and 14; draw horizontal lines from these points, and mark off the various quantities noted. If desired

to reproduce the pattern to a larger or smaller size, select a graduated tape six sizes larger than the chest measure; thus for a 34 breast, select a 40 graduated tape, and so forth. This style may be either with or without the basque, according to individual taste. The following lay illustrates how the garment may be taken out of the material, 1 yard of 56 inch being used.

These are laid on the cloth as follows: A, forepart; B, back, cut from the double edge of material; C to D, top and under sleeve; E and F, stump and turn back of cuff; G, the basque; H, the waist belt; I and J stand and fall of collar; K, the strip of facing down the front. The fronts can be arranged in a variety of ways with but little adaptation, the sleeves specially lending themselves in this direction.

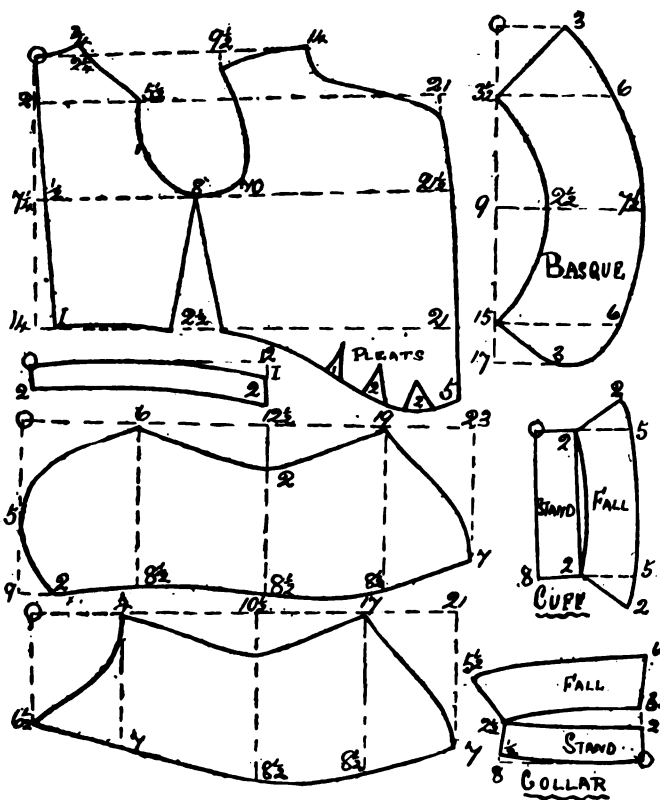


Cutting from the Cloth.

Here a few useful hints on the marking out and cutting from the cloth would we are assured be useful. After unrolling a sufficient quantity of cloth, with the crease edge towards you, scan the surface well for flaws or any irregularity in the pattern, which invariably are shown by a loop string through the selvedge opposite the defective part. Lightly brush the hand over the surface of the cloth to ascertain if there is a nap or face to it, and if owing to the closeness of the wool this is somewhat difficult, scratch the surface with the finger nail, and note if the shading is different. When laying the pattern on the cloth, arrange the thread or pattern of the material to run down the centre of each part, the front edge of forepart should run parallel with the selvedge of cloth, and when chalking round the pattern mark the waist line through the different parts so as to form a starting point when tacking together. The best plan is to lay

The Skirt Pattern

Down first and then take the remaining parts of the costume from the hollowings between. Finally, before actually cutting the material, run your eye over the lay and carefully note that fittings, &c., are all marked, or at least provided. Mark position of pockets, buttons, and all such details and thus aid the operator and so avoid trouble and inconvenience.

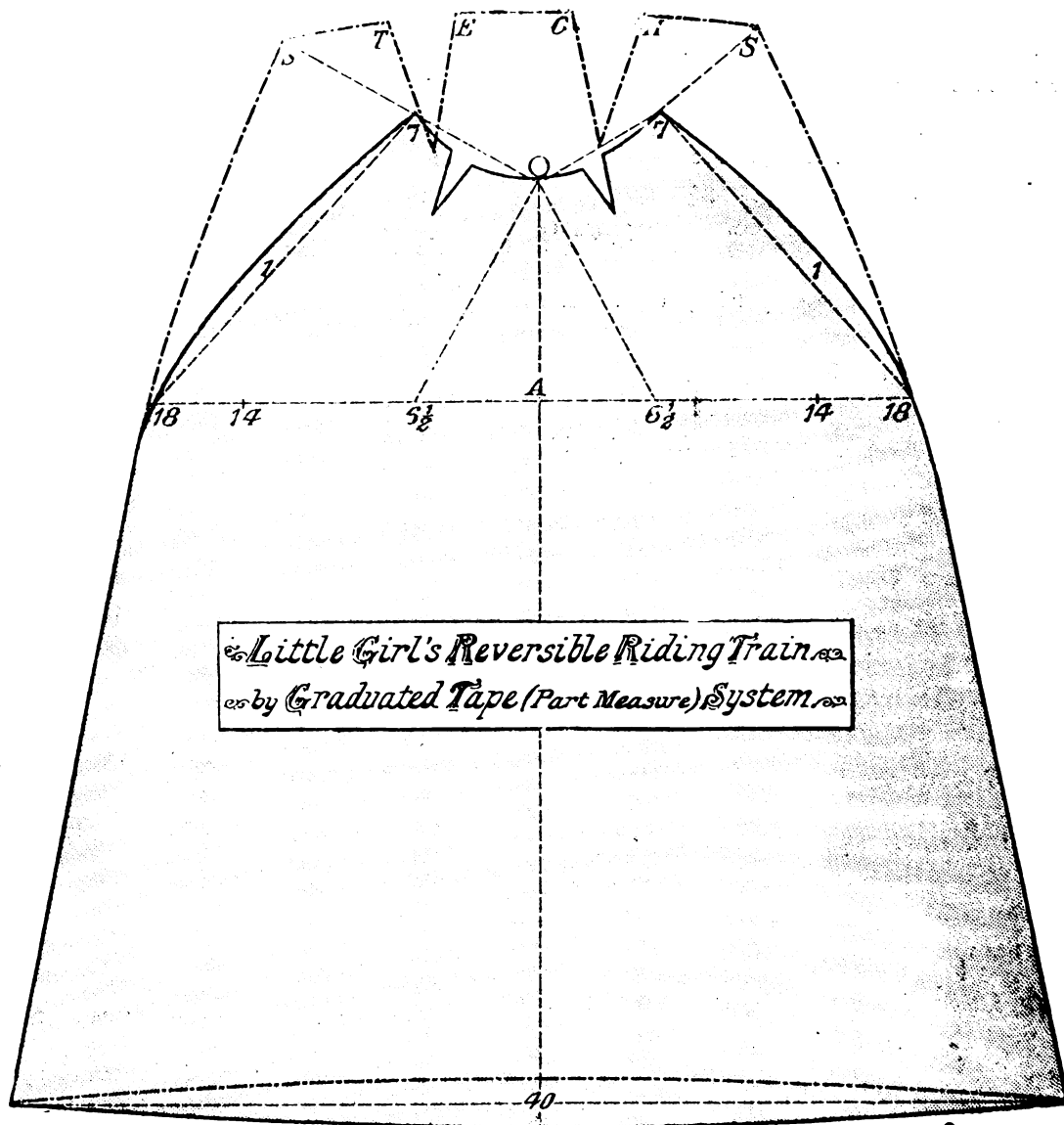


with a pouched front, the surplus being drawn in to a waist belt. The fronts are cut D.B., and the neck finished with a panteen collar.

Little Girl's Reversible Riding Train.**Plate 23.**

This work would scarcely be complete without some reference to equestrienne garments worn by girls and young ladies. The little girl's riding costume generally consists of a

girls in their teens. The body part only is lined with glissade or a fine linen, and the various parts where a strain is liable to occur, well stayed. The diagram is drawn by the graduated tape method, so that all that is necessary is to select a graduated tape agreeing with two inches less than the seat measurement, thus for a 38 seat use a 36 tape, and so on.

**Plate 23.**

Norfolk, or three-seam style of jacket, with a reversible riding train. As will be seen, both sides are cut alike, consequently there are no knee cuts, as they are intended to be worn for riding either on the right or left side. This is in consequence of the one sided attitude adopted in the ordinary style of riding, which is detrimental to the form and carriage of little

The measures required are side length, body length, obtained by measuring from waist to chair when customer is seated size of waist, seat, and knee. The measures will appear as follows :—40, 11, 24, 39, 16.

Two inches less than the seat measure should be taken as a standard for selecting a graduated tape, while the size of

waist and the full length of side may be measured by the ordinary inchtape.

Draw the straight line O A 40 which represents side length.

O to A is the body length, generally 11 units or inches.

Square lines each way at right angles to A.

A to $6\frac{1}{2}$ is $\frac{1}{3}$ of the seat.

The distance from $6\frac{1}{2}$ to 14 is $\frac{1}{4}$ of A to 40, and the width from 14 to 18 is $\frac{1}{4}$ of knee.

These quantities are marked on each side of A.

In order to obtain the run of waist line from O to 7, place the square resting on $6\frac{1}{2}$ and O, and square out on each side, then draw a straight line from 7 to 18, and round on 1 inch, as shown on the diagram.

The waist may be slightly hollowed between the points O and 7.

The waist may be reduced to size by taking out a small dart on each side.

The width at the bottom may be made to measure, generally from 20 to 24 inches or units on each side of 40, but the run of the sideseams may be fixed by marking in from 18 to 14, and dropping the square 1 inch.

The topside should be rounded about 1 inch below 40.

The Underside.

In order to draft the underside, make a pivot of 18, and sweep out from 7 to S on each side.

The distance from 7 to S may be made from 4 to 6 inches, but generally 6 inches.

Draw a straight line from S to S, and slightly round it at T E C and H.

The distance from S to H is $\frac{1}{3}$ of the half waist and $\frac{1}{2}$ inch for two seams. C to E and S to T is also the same quantity. Join S and 18 on each side, and hollow the bottom 1 inch above 40, and this will complete train.

Young Lady's Covert Coat and Riding Skirt.

Plate 24.

An alternate costume for young ladies of maturer years is that illustrated on plate 24.

This train is a reproduction from a well tested block pattern specially adapted to the requirements of the younger clientèle, the chief difference being in draping the figure rather than the close fit round the knee, thigh, and seat. The seat being small in comparison with the adult figure, there is a reduction in the width of material round that part and along the bottom of skirt, the receptacle at the knee is provided for with one

dart only, though, if required another may be added, whilst the waist and lap section is not cleared and cut so closely as in adult figures. Formerly, the fitting of these garments were of secondary consideration, the chief aim being, apparently, to suspend yards of surplus and useless material from the waist downwards, but for many years past now great improvements have been introduced in the cutting and making, and, consequently, in the fit and comfort of the train when the lady is in the saddle. The chief feature now is that they fit perfectly close, if not tight, round the knee, thigh, and seat, almost as close and clean-fitting as a pair of trousers, no useless material anywhere, whilst the front or topside

Hangs Perfectly Straight

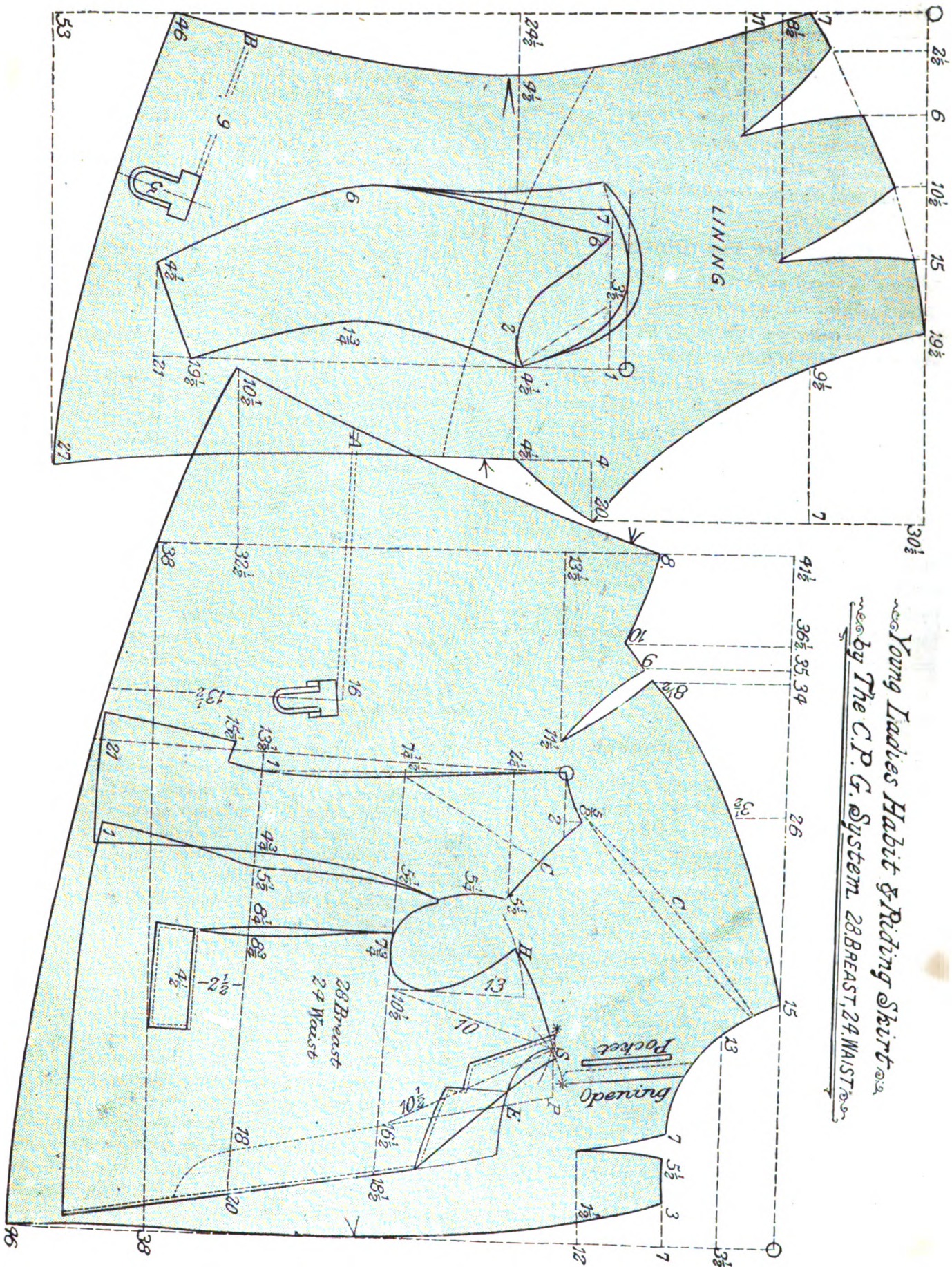
From the hip. To produce this effect so that the train will retain its position requires the exercise of considerable care and attention. Certainly, this fitting may be overdone, for



Young Lady's Covert Coat and Girl's Norfolk Habit.

when the train is too tight over the knees, as is not infrequently the case, it works up and gathers into folds in the lap, so that one of the chief features is that the receptacle for the knee should be exactly in the right place. The necessity for care in this point will be apparent when we state that the length of ladies' legs from the bend of the thigh at top to the knee varies considerably—in fact, a matter of several inches. Nor is this always governed by the length of the figure, a variation of inches may be found at this part in figures of the same height. Though a somewhat near approximation as to the lengths may be got when measuring, this can only

Young Ladies Habit & Riding Shirt
by The C.P.G. System 28 BREST, 24 WAIST



be correctly ascertained as the lady is fitted when in the saddle. Hence it will be seen that it is well nigh impossible to produce a perfect-fitting garment without a dummy horse, upon which the figure may be correctly fitted. The measures required are size of waist, length of train from hip to bottom, and from the centre of waist to knee. As will be seen by a

Glance at the Diagram.

The seams are located well to the back and hidden from view, it being considered bad taste to have the seams arranged to the front. In measuring, take the length to knee measurement very carefully, in order to get the V's and receptacle for the knee in the right place. In baisting, all seams should be tacked up on the outside and the V's baisted over without cutting, so that if necessary after the try-on they may be moved either backward or forward, according to the position required. Also in fitting see that the footstraps are in the right place, the knee cuts located properly, and the run of bottom level all the way round. In reference to making, mark how the various parts go together, as this will save trouble and worry both to workmen and yourself. See that the knee cuts are manipulated properly so as to serve their purpose, viz., to work up a receptacle for the knee and the same for the pommel. The same applies to the other cuts and general manipulation of the skirt. A reference to the diagram explains the position of the

Opening and Pocket.

The slit is made about ten inches long, and to this a facing is sewn in order to take the pocket and buttons, the opening is then fastened down with a fly. The top part is lined with a thin linen or glissade, whilst the tops are finished with either a waistband or bound with Italian similar to the top of the trousers. Reverting to the drafting of this garment, the annexed diagrams are marked out by the one-eighth inch scale of the inchtape, which will produce the pattern to the full size for 24 breast, certainly the length of the sideseam must be made to the length taken on the customer, as from 7 to 46 of topside on diagram. In the event of a clean lap being required, take out the dart at C, although if fitted on this should be baisted and cut according to the position and quantity required on marking up. The position of the footstraps, which, by the way, should be well stayed, is denoted by the inches marked from the side and bottom. The habit requires little explanation, and is cut on the three-seam style, with a vest at bottom of back, and finished with a fly at front. It is drafted to the following measurements:—Breast, 28; scye depth, $7\frac{1}{4}$; natural waist, $13\frac{1}{2}$; full length, 21; half neck, 6; across-back, $4\frac{3}{4}$; full length of sleeve, 25; across chest, 6; front shoulder, 10; over-shoulder, 13.

Jacket System.

Draw lines at right angles to O. O to $2\frac{1}{2}$, one-sixth of natural waist length. O to $7\frac{1}{4}$, scye depth. O to $13\frac{1}{2}$, natural waist length, to $15\frac{1}{2}$, vent at back, to 21, full length plus seams. Square line at right angles to these points. O to 2, one-third of half neck measure, curving up $\frac{5}{8}$ inch. Mark in 1 inch at waist to fix the back seam and hollow $\frac{1}{4}$ inch as marked and form back pleat. From a point $1\frac{1}{2}$ inches below shoulder line measure off width of back, curve back scye and form back shoulder. From $\frac{1}{2}$ at back seam on breast line measure forward half breast, plus 2 inches. From $16\frac{1}{2}$ measure back to front scye the across chest, 6 inches. At this point sweep by the front shoulder measure, minus width of back neck, to find neck point; add $\frac{3}{4}$ inch and sweep again from $16\frac{1}{2}$, and where segments intersect each other locates neck point. To fix scye end of the shoulder, sweep from front of scye by the over shoulder measure, minus length of back from $\frac{1}{2}$ to C. Next form gorge and fix the centre line by marking out from S to P, one-third of half neck, measuring down to E a like amount, drawing centre line through these points. Beyond this add 2 inches for a fly-front, arranging opening and lapel to taste. We will now locate the seams, making width of back at waist one-sixth minus 1 inch of breast. Suppress $\frac{3}{4}$ inch between back and forepart, and a seam at underarm of $\frac{1}{2}$ inch. These quantities are not stationary, but can be arranged to taste.

The Sleeve.

Draw lines at right angles. O to 1, 1 inch. O to $1\frac{1}{2}$, width of scye. Locate hindarm pitch $1\frac{1}{2}$ inches below shoulder line and forearm $\frac{3}{4}$ inch above scye. Measure the upper part of scye between the two pitches. 1 to 7, corresponding with that amount. O to $3\frac{1}{2}$, half that amount, adding $\frac{3}{4}$ inch of round and forming sleeve head. Deduct width of back and measure off to elbow and length of sleeve, plus seams. Hollow forearm at elbow $1\frac{3}{4}$ inches and make up cuff and elbow to to width desired. Conclude by measuring round under scye between the pitches, making undersleeve to correspond. If a fuller sleeve top is desired add as marked, continuing down hindarm to elbow. Frequently a D.B. front to the habit is preferred, in that case allow $2\frac{1}{2}$ inches overlap from centre line and draw lapel to taste and front to taste.

CONCLUSION.

We have now described how to cut and make all the leading styles of Boys', Youths' and Young Ladies' Garments. True, we have not given diagrams of Girls' Ulsters, but they are simply long jackets and are merely elongations of the diagrams given on Plates 21 and 23 and consequently do not need separate treatment. The constantly changing style will be sure to bring other fashions to the front, but the principles here laid down will provide the cutter with principles to work upon and enable him to produce them as occasion arises. We now leave the work in the hands of our readers with the earnest hope that it may prove a help and stimulus to them to become experts in the production of Juvenile Garments.

W. D. F. VINCENT.

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